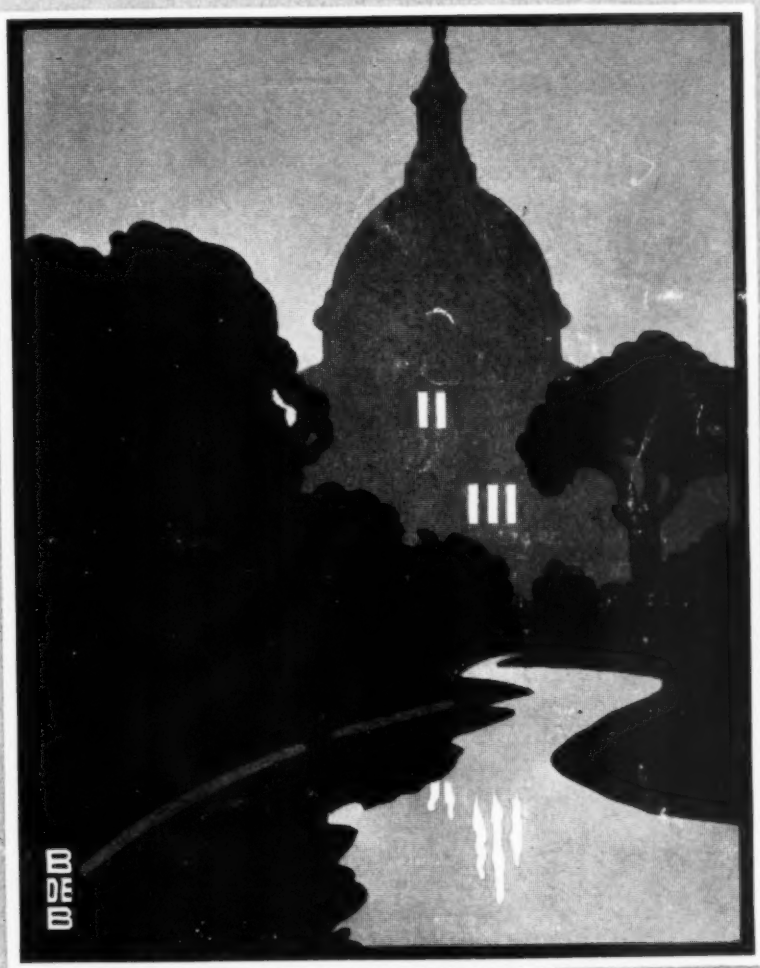


SCHOOL-ARTS MAGAZINE



VOL 26
No 6

OUR COUNTRY NUMBER
FEBRUARY 1927

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The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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VOL. XXVI

FEBRUARY, 1927

No. 6

Our Country Number

CONTENTS

ART CO-OPERATION WITH THE SCHOOLS OF

OUR COUNTRY	William McAndrew	323
PRESENT PUBLIC INTERESTS IN ART	Henry W. Kent	325
LAW OBSERVANCE AND THRIFT	Vernet Johnson	330
THE CIRCUS	Louise Naber	333
THE FOUR RULING FAMILIES OF LETTERING	Dorothy Allen	337
APPLIED ART COURSE	Jennie K. Allen	340
BLOCK PRINTING IN A JUNIOR HIGH SCHOOL	Mattie L. Jarrott	342
FREEDOM IN ART TEACHING	Martha K. Schauer	345
ART SENSE OF THE INDIAN	P. M. Fogg	348
INDIAN SYMBOLS IN DESIGN	Francis E. Eby	349

ART FOR THE GRADES:

ILLUSTRATING POEMS WITH CIRCLE MEN	Frances Honey-Hinga	356
THE CHILDREN'S MUSEUM	Katherine Gibson	362
A NEW RAFFIA PROBLEM	Jane Rehnstrand	364
HOW WE BUILT A GRAND CANYON	Maude Firth	365
STUDIES OF "YE OLDE TYME"	Beula M. Wadsworth	366
GOOD LETTERING IN THE SCHOOL ART COURSE	Albert W. Barker	370
VALENTINE'S DAY WITH THE SIX AND SEVEN YEAR OLDS	Jessie Todd	372
DESIGN MADE EASY	Pedro J. Lemos	379

Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50.

Copies on sale in:

New York, Brentano's, 1 West 47th St., and 27th St. and 5th Ave.	Philadelphia, Milton Bradley Co., Front and Brown Sts.
Boston, Smith & McCance, 2 Park St.	Los Angeles, McManus & Morgan, 708 Heliotrope Drive
Chicago, Kroch's Bookstore, 22 N. Michigan Blvd.	Rochester, Barnard, Porter & Remington, 9 N. Water St.
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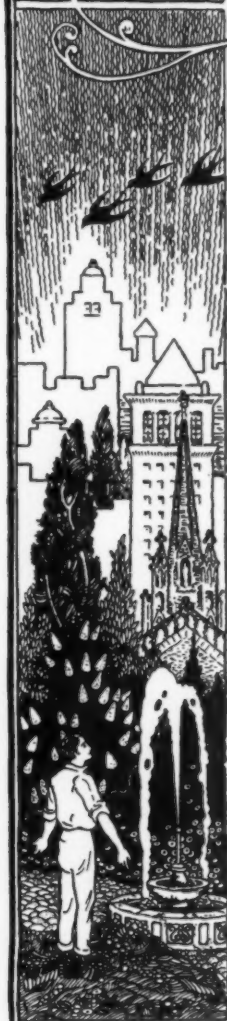
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The Privilege of Art

A Prophecy by
Ralph Waldo Emerson



Give to barrows, trays and pans
Grace to glimmer of romance;
Bring the moonlight into noon
Hid in gleaming piles of stone;
On the city's paved street
Plant gardens lined with lilacs sweet;
Let spouting fountains cool the air,
Singing in the sun-baked square;
Let statue, picture, park and hall,
Ballad, flag and festival
The past restore, the day adorn,
And make tomorrow a new morn.
So shall the drudge industy frock
Spy behind the city clock
Retinues of airy kings
Skirts of angels, starry wings,
His fathers shining in bright fables,
His children fed at heavenly tables.
Tis the privilege of Art
Thus to play its cheerful part.
Now on earth to acclimate
And bend the exile to his fate
And moulded of one element
With the days and firmanent,
Teach him on these as stars to clumb
And live on even terms with Time
Whilst upper life the slender rill
Of human sense doth overfill.

The School-Arts-Magazine

VOL. XXVI

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No. 6

Art Co-operation with the Schools of Our Country

WILLIAM McANDREW

Superintendent of Schools, Chicago, Illinois

OBLIGATION: The several hundred cities which are co-operating with the Department of Superintendence of the National Education Association as a clearing house, to revise the entire course of study, depend upon you and me to give them a simple outline whereby their public school exercises in art, drawing, etc., may be related to the general scheme.

National Committee. The committee on objectives, aims, goals, for a course of study of an American public school—Charles H. Judd, Frank W. Ballou, Wm. McAndrew, F. E. Spalding, J. W. Withers—propose these specific principles for a public school curriculum:

A Curriculum is a series of exercises working toward results. Its proximate aims are the delivery of a human output equipped for the general welfare and to advance the common good. The school manager must select from activities and subjects those which will best effect the purpose in view.

Why are Public Schools? The general purpose of public schools, supported by the taxes of all the people and established on the promises of the pioneers, are the same as the purpose of the Republic itself: Equality of all men to rights of life, liberty, happiness; duties of all men to secure more perfect union, justice, domestic tranquility, common

defense, general welfare, and the preservation of our blessings.

Progress. Not only must a course of study acquaint the coming citizen with the original purpose of our government and education, but, using the words of one of our national pioneers, "Imbue each with the desire to make his part of the world go on better."

Adaptation. Each city's course should, instead of being a copy of the course of some other city, be a selection of exercises adapted to the locality and the needs of its people.

Research. The revision of a course of study should recognize advances made by scientific research.

Behavior. The selection of exercises and methods employed in directing them must have in mind the cultivation of tendencies in the human output in the direction of the general aims. The creation of ideals must be a prominent purpose.

Health. The course of study must not overload, nor worry those who follow it, but it should contribute to distinct mental, spiritual, and physical health.

Perfection will Commonly be Admitted as impossible. But, there is no use going on this obvious fact. Perfection should be aimed at. "Be thou also perfect."

Where Art Comes In. Art instruction relates itself particularly to the general

purposes of the community specified as life, liberty, happiness, common defense, and general welfare.

Life. Our fathers considered it a self-evident truth that all men were entitled to their lives. We interpret it as meaning more than mere existence. A full, complete, well-developed life enjoying the beauties of nature, of music, of literature, and the graphic arts.

Happiness. We hold that the course of study in art should conduce directly to a happy life, and that the exercises throughout the course of study should give enjoyment.

Liberty. We believe that the lessons in art should free the spirit from oppressive obsessions, that freedom, initiative, originality, governed by order, law, and beauty, should be developed.

Common Defense. We conceive it to be the duty of public schools through art cultivation to create more beautiful homes, cities, and countryside, and thus, indirectly perhaps, make the common defense more worth while.

General Welfare. We hold that the refining influence of art study on the whole community brings it under this national objective.

Aims Prominent. We consider that the art course in every city should emphasize these aims, not only at the beginning of the outline, but in connection with the separate lessons, so as to tend to prevent the instruction from becoming formal, and without large motive. In the courses as formulated, there should be saturation of the service with suggestions relating every exercise to the large civic and social purpose. For instance:

General Welfare. Consideration of others, courtesy, is subserved by a habit

of harmonious coloring and suitable design in dress, in the painting and decoration of a house, a fence, a yard, an automobile, a boat, etc. A homelike and hospitable atmosphere about the place in which you will live, in the decoration of personal letters with little drawings, colored initial letters, proper spacing and margin—right, left, top and bottom, consideration for the enjoyment of others, valentines for children, in the improvement of conduct satisfactorily advanced by the cultivation of refined taste, enjoyment of pictures, sculpture, etc. The school intends that the leisure time of its human output shall be helped toward higher, and away from lower pleasures. Art exercises and the work of the art teacher may and should be directed away from selfish enjoyment towards an increase of the happiness of others.

Correlation. We assume that makers of courses in art desire to strengthen as many of the other exercises of the curriculum as possible, and will include in the courses of study, skill and habit in the use of hand-lettering, practice in the construction of attractive diagrams for science notebooks, skill and habit production of accurate map forms which illustrate history, habit and desire to brighten written compositions by suitable simple illustrations.

The Making of Artists is not the primary purpose of an art course. Neither should those preparing such a course be blind to the fact that the discovery and encouragement of art talent is a duty contributing to the general welfare.

Adaptability. Measurement of abilities has by this time established beyond question that practically every group of

children has those of average ability, those below average, and those above average. The course of study should consider at least these three groups, and should be devised so that certain minimum essentials would be required of every child; the average group will do all of this and more; the superior group more yet.

Specimen Courses. Apparently we shall meet the same tendency as has marked curriculum making from the beginning—disinclination to work out courses from general principles, to specific exercises conditioned upon these principles. We shall be asked to submit typical courses. Very well, but let us be sure that the typical courses we suggest stress the motives, the purposes,

so strongly that no one may have any doubt as to why our art courses are recommended for schools supported to contribute to the general welfare. Let us not put the cart before the horse, working out a course in art for art's sake, but let us work out a course of life, liberty, happiness, defense, general welfare, using the activities of art to secure our purpose.

Your Comments. If you will send to me, as chairman of this committee your criticisms, amendments, and corrections of this general outline, and your working out of it into actual day-by-day work, I will send your contributions to the National Education Association, and my commendations to you for your patriotic service.

Present Public Interests in Art

HENRY W. KENT

Secretary, Metropolitan Museum of Art, New York

IN THIS ERA of specialization, boxed as we are in our own compartments, we lose much of the joy of life, and especially of work, from not being able to see what is going on around us in the whole scheme of things of which we are a part. So accepted is this condition of compartmental activity that many of us do not even attempt to discover what is taking place outside of our own province; the rebuffs, perhaps, are too great, or the rewards too small. The pity of it is that sometimes things happen that we have longed for, and yet we are not aware of them. I often wonder whether all of us know what is happening in our world today among the agencies charged with responsibilities for art—for its spread and enjoyment among the people; whether our associates, trustees, principals, and teachers of other subjects are aware of what is happening, whether they understand that a crisis in public education is taking place now which eventually will make us all parties to it;

and this through the reconstruction of our system, our curricula, and our methods in the teaching of art, in order that it may have the importance given to it which it deserves in the general scheme of public education.

Art has always existed in the world, and so have the love of it and the understanding of the part it may play in the life of the individual and the community; but only recently has it come to be accepted as a thing *essential* to the life of both. Certain people, the powerful, the rich, and the cultivated, have always had beautiful things among their possessions; and certain countries, like China, Greece, and Italy, which, by a curious leavening of their clay, have understood the value of beauty, have always been preëminent in artistic matters; but never until now have all of the people of any country without rank, power or wealth demanded that *they* be possessed of beautiful things. This seeming miracle has happened not because of

the insistent, if sometimes indefinite, teaching of enlightened educators, not by the agency of any particular force, but as a result of the coincidental activities of a number of more or less unrelated factors, some with definite forethought, but others without it.

By a curious paradox, the most direct and immediate of these agencies have been the *machine* and the immutable laws of competition in industries and trade. This great country for many years has been building up enormous industries, and it has learned that if it is to succeed in rivaling the same kind of industries as carried on in other lands, it must take into consideration the ingredient which gives many of them their greatest value—the quality of art. It has only now determined upon that rivalry. It has now come to the point of desiring to excel in this quality as well as in the others requiring technical, mechanical, or practical excellence, to which it has bent all of its endeavors heretofore. This decision has been, and is, the greatest influence in the change of the public attitude towards art. Touch the public pocket and you awaken the public mind. So soon as the public puts its money into art, so soon it reads the daily quotations of the market. Art in the market place is the sign of a living, vital interest, not alone of a few knowing ones—the professor, the collector, the museum-man, or the antiquity dealer—but of the whole part. Art, in its truest sense, has come to this country as something belonging to the day and hour, and to all the people.

The manufacturer is earnest in his effort to increase the value of his product in the matter of style, design, and color—the qualities which make for excellence in the arts of decoration. This is shown by a casual inspection of his goods, but more especially in the greater consideration which he now gives to the ability of his designers and the excellence of their work—to the recognition of them by name as an important part in his equipment in reputation. For this reason the schools where such designers are trained have recently come under a surveillance never experienced before. Their theories and methods of instruction are being subjected to examination and criticism, all of which means that they are recognized by the employers of their students as playing an important role in this development.

It is significant that the art school itself has

undergone a complete change within the last twenty-five years. It now recognizes the need of instruction in the arts of design and their practical application, as well as those of imitation; and with this change has come gradually a recognition of the need of high standards and practical, as well as theoretical, training. Just now, also, these same schools are being called to an exact accounting, so to speak, in two important matters—the selection of their students and the value of their diplomas. The question of a scientific test of ability in art is today receiving attention—a significant sign of the earnestness of the present moment—and should the investigations going forward work to some practical end, a long step will have been taken towards the eradication of an evil in the present training in art—the prolongation of the encouragement of the unfit.

Another great factor in this development of interest in art, certainly, all will admit, one of the greatest educators in taste, is the shop. The wide variety of goods, including paintings, sculpture, and prints, found in the department store today, the knowledge displayed in the selection of its stock, the skill shown in the display of its wares, especially in its show-windows, have a more immediate and effective influence in the lives of the people than any other agency. With the spread of the example set by the foremost merchants, who aim at the highest quality of artistic excellence in their various departments, we shall soon find this principle accepted by all. This raising of the artistic standards in shops is evidenced not alone by its wares, but also by the careful training which is given to its employees. In the best department stores, schools of training are maintained under able instructors, wherein the employees are taught all about cash, credit, stock, and other purely business system matters, and about styles, taste and in some cases, even in the history of art as well. This is the best kind of training, adopted to get immediate results with standards as exact as they are definite.

Museums, perhaps, have a greater opportunity for the advancement of art in the community than any other of the forces now at work, because it is so obviously their job to stand plainly and unequivocally for accomplishment and high standards. The avowed purpose of the museum is to collect within its walls good art for the enjoyment of the people, and for their

education if they so desire. Most of the museums have collected good art and most of them have stressed this goodness, but all of them, until the last few years, have concerned themselves with the arts of the past, drawing a sharp line between the old and the new. They have played for safety in matters of taste and judgment, and have relied upon the decisions of Time, preferring not to involve themselves in the debates which precede the decisions of the day in matters of art, as in all others. They have collected along conservative and academic lines, and as a result, they have allied themselves with the historian, archaeologist, and ethnologist, whose methods they have adopted, rather than with the prophet and man of the street. They have allowed the people to do their own feeling and thinking.

Within recent years, however, there has been a change; the museums have included in their collections the arts of design, as well as the fine arts, and, seeing the writing on the wall, they have come to an understanding of their obligation to the arts of today and tomorrow; they have sensed the truth of Ruskin's remark that where manufacturing is found there will art be found also, and they have begun to be active as well as passive agents; they have begun to demonstrate their collections, leaving to the schools, art schools, and colleges, the function of teaching, as properly belongs to them. Some museums show modern art annually in their galleries, thus establishing personal relations with artists, craftsmen, and the public. They aim, not alone to create in the beholder emotions of joy in beauty, but to give the more practical citizen the right to get what he desires out of his inspection, even helping him to turn his study into business channels if his reaction leads to such an end. In a word, the museum has taken its rightful place among the active agents for art in the community, not alone for the benefit of the collector, the scholar, and the cultivated person of taste, but for the good of the whole people.

Insensibly we have been subjected to a very vital sort of training in one of the essentials of art; we have been introduced to color; our sense of it has undergone a perceptible change; we have outgrown our grandmothers' limited schemes of blue, green, red, and yellow, and have applied to all of the materials of dress and the household, shades and harmonies. Herein we

have been served by the chemists and associations of manufacturers who, especially since the war, have been quick to turn their attention and their resources into this wide channel for our artistic development.

In this connection, we should note what seems a simple thing, but one of influence in our artistic education—the extended use in books and magazines of the various photo-mechanical processes for the reproduction of paintings and other objects having color. The comparatively low cost of such pictures has opened up possibilities for stimulation and even enjoyment which processes for reproductions in black and white have never had, and we may not forget the part played in this development by the *Ladies' Home Journal* and similar magazines. The large increase, also, in advertisements in color has had a not unimportant part in this growing sensitiveness.

Another, and more subtle, influence in this awakening of the public interest in our subject has been the present-day attitude of the theatre towards color and design in scenery, costumes, and lighting. Insensibly these expressions of artistic principles have added to the momentum of the movement for art. The drabness of the stage of earlier days, like the black-and-whiteness of so many other things in our social and industrial life, has passed away.

And now what have the organized teaching agencies done to help promote this awakening to art in our communities? What are they doing to advance the present interest in it? The mists of antiquity shroud the day of introduction of the "three R's" into the curriculum of the school and whether there was debate as to their value we do not know, or care. They are, and always have been the rock upon which the school programmes are based. No other subject has fared so easily; and since Latin, that cornerstone of the edifice of culture has been flung aside, there is no guarantee that any other subject will win permanency. One subject, the one in which we are interested, has had but a brief place in the history of education, and little standing with educators. The middle of the nineteenth century saw its rise. Pestalozzi pleaded for it, and so did Ruskin, who defined for the dictionaries the words which then were new and puzzling, and now are hardly less so—"industrial art," "art," and "fine art." No teacher can afford not to read and reread

Ruskin's writing on the teaching of art. It is a pity that while we use his language and his ideas, which all unconsciously have been absorbed into our very thought, we omit to give him the credit that belongs to him.

England began the discussion of education in art in 1851, at the time of her industrial awakening. In was not until 1870 that drawing was required in the schools of Massachusetts, and from then to 1907, twelve states made this elementary form of education in art compulsory. For many years, drawing was all the "art" our embryo citizens had given them—varied in its form, as time went on, by "linear drawing," "geometrical drawing," sketching, and finally, "drawing from the cast," and "design." Then "color" came into being, thanks again to Pestalozzi and to the kindergartners, and finally today, the thing we call "appreciation of art," "vocational training" and "household art," which I understand to embrace the teaching of certain subjects requiring a knowledge of color and design, were the next steps taken, and they have done more to lead to the inculcation of a rudimentary interest in and knowledge of "art" in children than any other form of teaching in the public schools. Once given a chance to study what others have done, a chance to discriminate between what is well done and what less well, by comparison, also, what is beautiful and what is ugly, and the youthful student mind develops quickly.

Behind all of these innovations, however effective they may have been, there was a real desire to give the children a training for their artistic understanding. With a desire to give the same sort of thing to young men and women but without regard to what was being done in the school, the college began to teach the history of the Fine Arts—painting, sculpture, and architecture—and several generations, now, have been instilled with the information that Egypt begat an art-loving Greece, who begat an art for Rome, who begat an art for the early Christian, and so on, down to the year 1800, where, so far as this teaching is concerned, art would appear to have stopped begetting.

Few of the colleges of this broad land, even now, teach what *art* is, what it is for, or how it affects the individual and the Nation, and practically none of them concerns itself at all with the art of today or tomorrow. With characteristic American shyness of facing facts

in which criticism is involved, our teachers generally—pedagogues as well as critics—evade their duty in the study and valuation of what we are producing in sculpture and painting especially, and the arts of design—still leading their students and our people to look to the past for all their canons of taste and for their enjoyment.

The college appears never to have seen what the high schools have found out, that "art" does not belong to periods, does not lie enwrapped in history, although it *has* adopted the dictum of Ruskin that "it is surely also, a more important thing for young people and unprofessional students, to know how to appreciate the art of others, than to gain much power in art themselves." But this the *school* has not taken to heart! With no apparent relationship between them, and with different ideals, different methods, and different definitions, even, these two forces appear to go their own ways. What is most needed today in the academic teaching of art is the getting together of the higher and lower hierarchies in education, for the consideration of each other's methods and principles, and for the making of plans for co-operation in the future.

"Great nations write their autobiographies in their manuscripts—the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others; but of the three, the only quite trustworthy one is the last. The acts of a nation may be triumphant by its good fortune; and its words mightily by the genius of a few of its children; but its art, only by the general gifts and sympathies of the race." If we accept this dictum of Ruskin, we shall need to avail ourselves of all our forces in education to teach its truth.

It is gratifying, however, to observe that investigation, co-operation, and co-ordination are words often used nowadays among some of those who have the interests of art education at heart. The activities of the Federated Council on Art Education are well known to you; its work of co-ordination is something in which you have a part. The museum, also, in its new-found spirit of expansion, seeks to co-operate with all of the other agencies. The carefully laid plans of the Carnegie Corporation for the study of the present tendencies in art, and the opportunities for its use and enjoyment, and the

generous contributions of this powerful agency for the furtherance of all these things have done more than any other agency to give impetus to present educational activities.

We must not forget to mention the campaign carried on by the numerous societies and other organized bodies for the encouragement of the Fine Arts—The American Federation of Arts, the Federation of Women's Clubs, the National Society of Architects, and many others; nor the leagues of specialized interests in the arts, and especially the trade papers. The daily papers, all of which are giving increasing attention to this subject, of course, are factors of greatest potentiality.

It has not been a part of my purpose to speak of the professional practitioners of art, but I cannot refrain from referring to one whose work is among the great public influences, the architect, who has lately given us a new and truly great style in our buildings, stimulating to the imagination, beautiful, and grand in its sphere as the Pyramids of Cheops in theirs. No one in our cities but must be affected by this development in the national art. The architect has added one more mark of distinction to his work always foremost in its influence for our enjoyment.

In considering these various factors in the movement that is going on among us today to develop our interest in beautiful things, we are impressed by the fact that art is not dependent upon a capacity to learn, but rather upon a sensitiveness to feel, which is inherent in the human mind, that expands with opportunity, and reacts to all kinds of influences. Therefore, those whose business it is to teach should have clearly in mind the subtle quality of this thing they are dealing with, and should learn to approach their students differently to what they do when inculcating the rule of three or the rules of grammar, for which, so far as I have ever heard, the human mind has no such inborn sympathy.

I have tried to recite some of the conditions relating to our work, yours and mine, but what I want to leave with you is the thought that this thing, Art, which Munsterberg called "ideal repose, the repose in the ideal," has really come rapping at our door, not the school door, not the manufacturer's door, nor the museum door, but the nation's door; and we should hold up our heads and receive it as a sign that our country and our people have reached the point where they are ready for its ministration and its beneficence.



A LAW OBSERVANCE POSTER FROM THE SCHOOLS OF
MOLINE, ILLINOIS, UNDER VERNET JOHNSON, ART SUPERVISOR

Law Observance and Thrift

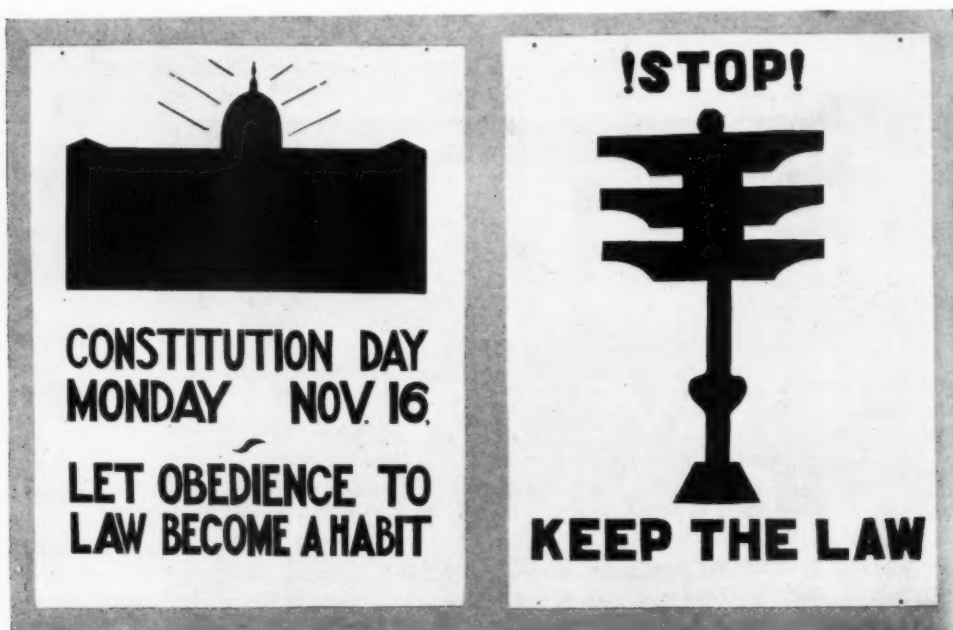
VERNET JOHNSON

Formerly Supervisor of Art, Moline, Illinois, now Supervisor of Art, Hibbing, Minnesota

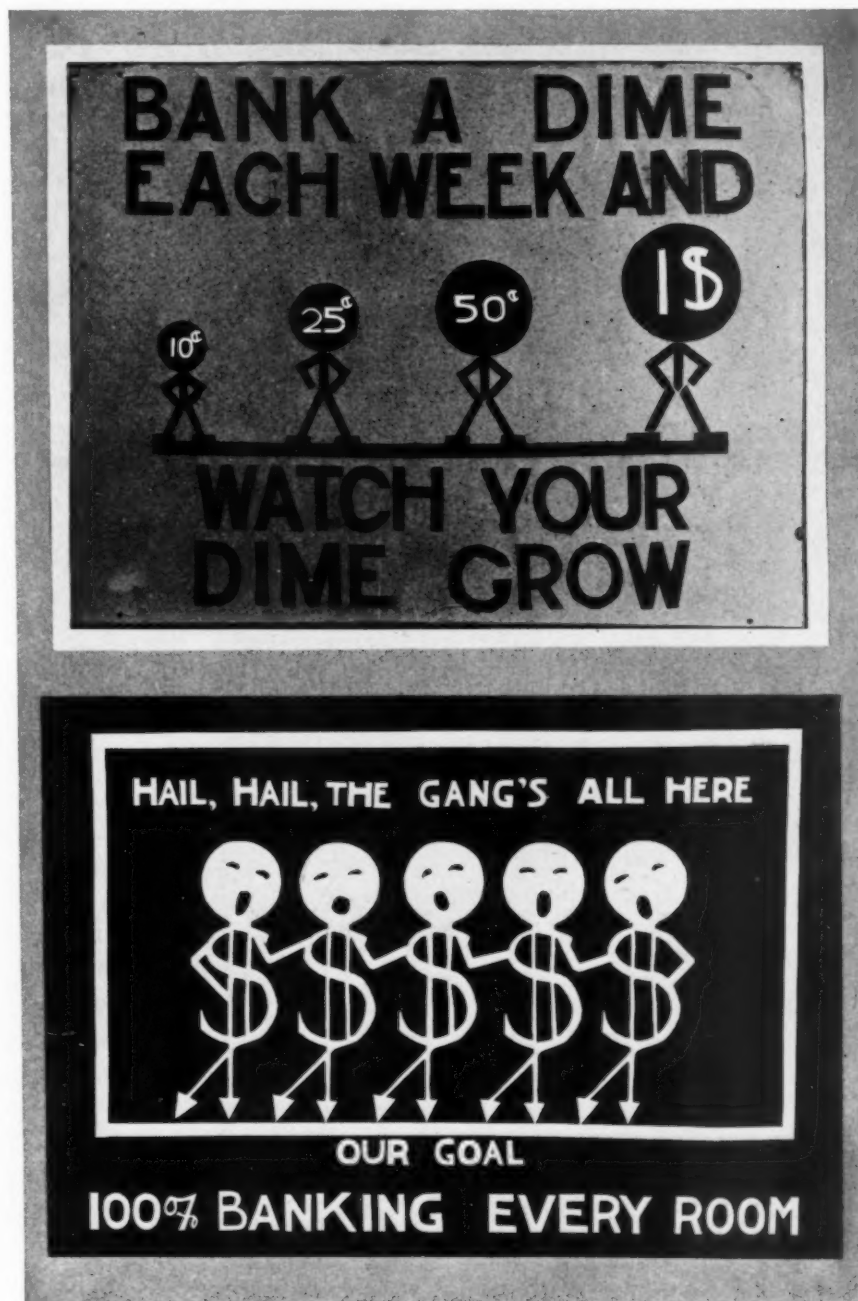
SOMETIMES it seems to me that we are getting to be a rather lawless nation, so many seem to think that it is clever to evade the law. Just stand at a corner where there is a "stop" and "go" sign and notice how many folks slide through on the yellow light, or if apparently no one is looking actually disregard the sign entirely. We talk glibly of freedom, but can it exist without a due regard for other people's rights? I think we should teach law observance just as we teach any other subject; for if obedience to law becomes a habit with a child, we need have no fears for our

coming generation when they come to the age when the traffic problem will be theirs.

We made some posters dealing with this subject in our high school classes in Moline, Illinois. I think I found the greatest appeal in a simple one showing a car and a traffic sign, with this slogan, "Have You the Obeying Habit?" To me it hit the nail on the head. It made one think, for after all is not obeying a habit? We discussed this slogan in one of the classes and I was surprised at the number of ways the class suggested in which this slogan could be applied. It



LAW OBSERVANCE POSTERS BY THE STUDENTS OF THE HIGH SCHOOL
IN MOLINE, ILLINOIS, UNDER THE ART SUPERVISION OF VERNET JOHNSON



THRIFT POSTERS MADE BY THE MOLINE, ILLINOIS HIGH SCHOOL, VERNET JOHNSON, ART SUPERVISOR

The School Arts Magazine, February 1927

was found to bear upon almost every school activity as well as civic problems.

The simplicity of the poster had its appeal too; it was just painted in black silhouette with the bit of color for the lights in the traffic sign adding a note of brilliancy. I believe simplicity in a poster is perhaps a poster's most telling point. Details may add interest, but they are often confusing and detract from the effectiveness of the poster. This poster was painted on a 22" x 28" sheet of mounting board, which we have found an ideal material for posters because of its size and its low price, and because it takes opaque paint so well.

Other posters emphasized the idea of backing up the law. I think we often teach young children fear for officers of the law rather than respect for them. In the lower grades we tried to eradicate this impression, showing them how the policeman is really a friend to the child rather than a bogey man. We did this by means of posters based on the citizenship work.

So we found that our subject "Law Observance" had many phases, and if you try it as a subject for posters, you perhaps will discover a few more of its possibilities.

Thrift Posters

WHEN I was a youngster, fairy tales had a great fascination for me, especially those where inanimate objects took on the attributes of humans. Particularly do I remember one where a penny led a wonderfully interesting life. The trials and humiliations of that penny were so real to me, that I think I even shed tears before my heroine, the penny, had been given her just dues.

So when I had a class in the Moline High School making thrift posters, I suggested that this very idea of making the penny seem a real being might have an appeal. The accompanying posters show how some of the class interpreted my idea. That the idea did stimulate interest was proved by the fact that when the posters were hung in the hall,

these were always the center of an interested group, they were the favorites of the entire collection of posters.

I've always believed, and these gave me further proof of the fact, that we all like to live in a world of make-believe, that even money, which usually seems so matter-of-fact may be a part of a fairy tale. And the wonderful part of the fairy tale is that if your pupils learn the truth these animated pieces of money are trying to teach, the fairy tale will have the inevitable happy ending of everyone living happily ever after. And we might add that the depositor's little hoard will be growing each year like the treasure gifts of the fairies that grew with the wave of a wand.



The Circus

LOUISE NABER

Supervisor of Art, Phoenix, Arizona

Right this way, please, right this way!
The circus has come to town.
Tigers and monkeys you'll see today,
And many a merry clown.

Elephants decked in tall pink hats,
And lions in coats of green;
Kangaroos will be wearing spats!
Oh! wondrous sights will be seen!

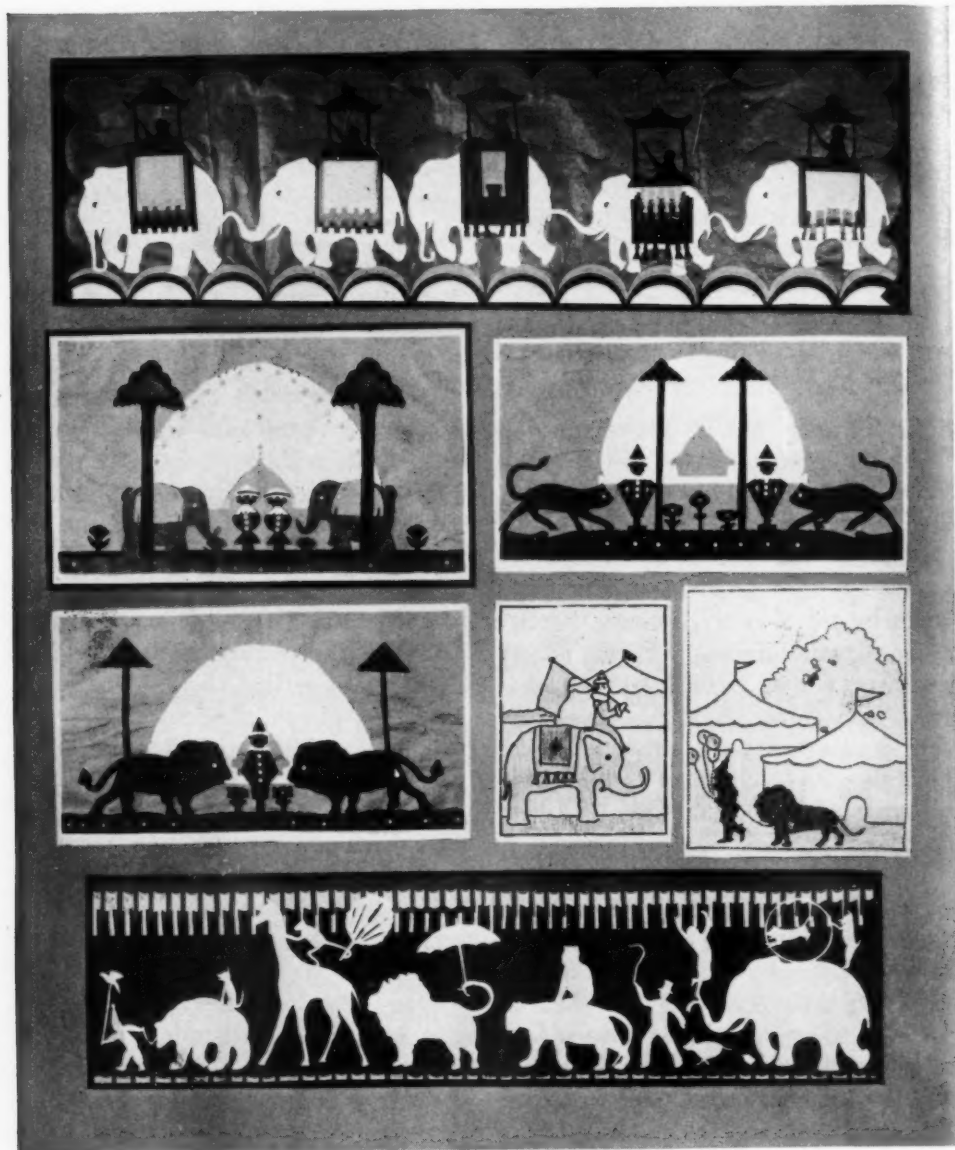
Right this way, please, right this way!
Parade in a moment starts.
Come see a circus in full array,
All cut from paper parts!

THEY were all in Phoenix a few months ago. There was the blue bear, the green monkey, the red camel, and even the "purple cow" in gay trappings. All of us in the elementary grades felt that we had indeed stepped down by the side of Kipling's "Great, Gray, Green Limpoppo River, all set round with fever trees." It was great fun. The clever little Mexicans and Japs used up even the scraps of paper, until they had, along the tops of their desks, a parade of elephants no larger than your thumb.

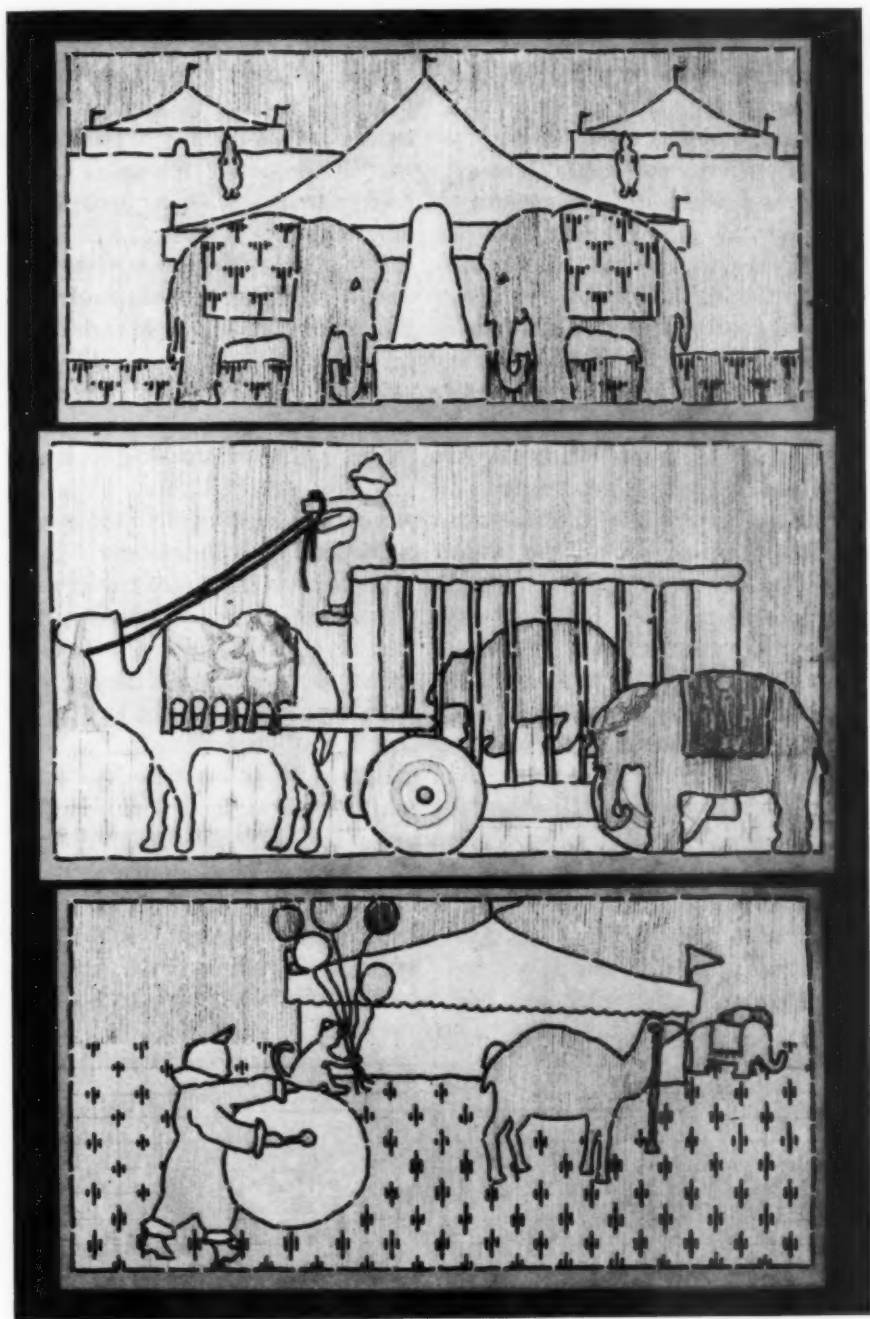
Before we began cutting the animals, we had an interesting time collecting all the animal pictures we could find. With these on their desks and from sketches we placed on the blackboard, the children cut everything from monkeys to kangaroos, and from canaries to elephants. The best cuttings were thumbtacked on the blackboard, and the idea of a circus parade frieze began to take shape. The children tried various arrangements of the animals, a large one here and a small one there. They began to play with the smaller animals, the monkeys and dogs, placing them on the backs of the larger ones and making them do all the fantastic tricks of which they were capable.

Lions and tigers were so tamed that butterflies would rest upon their ears; bears and giant "hippos" feasted on clover blossoms, and an elephant was made to carry a cane or a bunch of balloons with equal ease. Clowns, circus wagons, and horses were needed to complete the picture, and we had no difficulty in getting them. The rooms were not places of silent toilers, but rather were filled with joyful workers whose ejaculations of delight over the newest trick of Mary's or Tommy's pet gave the atmosphere of fun, and made the animals seem as alive as the children.

Our next thought was color. How could we have a circus without color and lots of it? We had been studying the related colors from the color wheel, and now we could put them into our circus and really use them. We decided upon cut paper because it could be shifted around so delightfully and was so much easier for little fingers to work with than paints and brushes. With our gay papers before us, we decided to use the color either in the animals and their trappings or in the background area. In some few cases we used color in both the animals and the background, but for the lower grades we wished to keep the



FIFTH, SEVENTH AND EIGHTH GRADE CIRCUS POSTERS. MADE WITH CUT PAPER, CRAYONS AND INK BY THE PUPILS OF THE MONROE SCHOOL, PHOENIX, ARIZONA, KATHERINE LARKIN, ART TEACHER, LOUISE NABER, SUPERVISOR OF ART



SEVENTH AND EIGHTH GRADE CIRCUS POSTERS MADE BY THE PUPILS OF KATHERINE LARKIN, MONROE SCHOOL, PHOENIX, ARIZONA, AS DESCRIBED BY LOUISE NABER, IN HER ACCOMPANYING ARTICLE ON "THE CIRCUS"

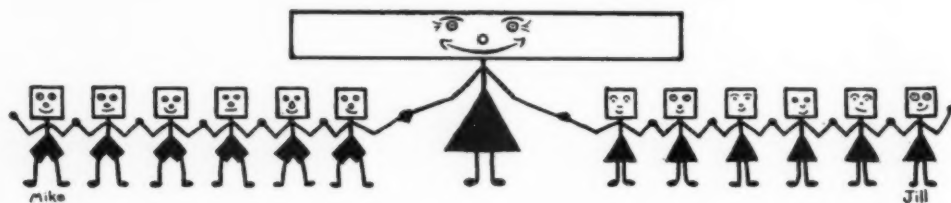
The School Arts Magazine, February 1927

problem as simple as possible. With a related color scheme, it is very necessary to use black, white, or gray, else the effect is too intense. If we chose to have the animals carry the color scheme, we cut them from any color the child desired and decorated them in blankets, caps, and gay tassels of the related colors. For example, if the elephant was cut of blue-green, the blankets would be green, yellow-green, and yellow arranged in that order respectively. If the elephant carried a bunch of balloons, they could be made of yellow-orange, orange, and red-orange. The animal thus decorated would then be placed against a background of gray, white, and black, or a combination of these. If the background were composed of the related colors, the animals carried out the necessary white, gray and black. Clowns, wagons, flags, tents, lights, lemonade stands, and the many circus accessories all aided in contributing to the color scheme and the design.

In some of the upper grades, as the sixth and seventh, the animals, tents, and wagons were arranged in better composition than the parade idea of the lower grades. The medium was also changed, and instead of cut paper, we used the Spoonbill lettering pen and

colored crayons. The pens had been used earlier in the year for lettering and simple design work of borders and all-over patterns. These designs were then carried into the poster work and applied to the blankets of the animals and the background areas. A broken line of long dashes or of dash and dot was used to outline the various objects. Certain remaining areas were then colored with the crayons to give the local color and brilliancy of a day around the "big tent."

The work moved on through the natural incentive of the children's interest in it. Individual posters were made by each child first, using a single animal and some object of related interest. The child thus learned the technique of handling paper and paste, or Spoonbill pen, and was ready to do his part in the larger project of the whole circus parade. These larger projects were in most cases six to ten feet in length and represented the combined efforts of the class. Each child had a part, no matter how small, in the final group, although the children doing the most careful work were naturally permitted to do a larger share. The final effect was a brilliant frieze for the room and one in which the children had a vital interest.



"MOTHER FOOT AND HER INCH CHILDREN" SUBMITTED BY MISS ETHEL CASE, STUDENT TEACHER IN THE PRACTICE SCHOOL OF NEW PALTZ, NEW YORK, AS AN AID IN TEACHING THE RULER IN THE 2B GRADE. THE FOLLOWING VERSE IS ALSO USED: "WHEN STOREWARD OLD MOTHER FOOT HIES, THE STOREKEEPERS GAZE IN SURPRISE. SHE BUYS TWELVE HATS ALIKE, FOR FROM WEE JILL TO MIKE—THEIR 'INCH' HEADS ARE ALL THE SAME SIZE

The Four Ruling Families of Lettering

DOROTHY ALLEN

Instructor of Printing Design, Technical High School, Indianapolis, Indiana

AN attempt at a thorough study of the four ruling families of type design must be undertaken without much support in shop practice since most school shops are limited to but two or three members of these families, these in the majority of cases from the Caslons—Caslon Roman, Caslon Text, Caslon *Italic*. In those halcyon days of the Colonial period the printer need not have broadened his acquaintance beyond these faces, for they were ample in variety for his needs. Today, however, the student meets a more complicated situation in which Caslon has given way to the demand for a wide variety of specialized types. Much as the successful employer studies the workman in relation to the job, so the printer seeks to understand relationships between type and job.

When the student is confronted with the profusion of modern type faces, his task seems to have no beginning and no end, and there is, in truth, no end. The beginning may be the mastery of good *standard letter alphabets* to serve as the introduction to each of the four type families. By establishing a basis for comparison in this way, individual members of each family may be led out for character analysis. These are presented in their circumspect formation from the specimen sheets, and also as seen in action on parade up and down the printed page. Analysis of types in position "on the job" assumes more importance since the student's own "setting-up exercises" are limited to the handling of

Caslon, or whatever the shop supply may happen to be.

Napoleon has left us the maxim, "A sketch is worth a hundred words." Words are ineffectual as a medium to transmit subtleties of form to the "white minds" of beginners in high school. To draw the alphabets is a direct method of establishing familiarity and a critical attitude toward type forms. To draw letter forms is to follow the precepts of such masters of printing as Fred W. Goudy and Bruce Rogers. Widespread unwillingness to go to the root of things in certain periods of the past, the Civil War period for example, has left its mark on type design. Printers' "Gothic," especially, appears in specimens of that date in unrelieved ugliness. Only recently in fact, have designers been moved to take this type seriously. Because of its simplicity, this is the logical family to come first under the student's microscope.

PRINTERS' GOTHIC (SANS SERIF)

All four families of type designs are outgrowths of one another—a fact largely explaining their construction. The geneological chart, or "family tree," in Edward Johnston's, *Writing and Illuminating and Lettering* gives a graphic picture of the descent of letter forms from classic Roman. Printers' "Gothic," which has been only recently legitimized, is not included among Mr. Johnston's families unless it be as the "cursive." This humble "drawn" letter might logically top the chart, for

MARCH 26, 1925

JOHN SMITH

AB CDE
F GHIJK
L MNOP
QR STU
VW XYZ

"BUILT UP GOTHIC"

CHART B

AB CDE
F GHIJK
L MNOP
QR STU
VW XYZ

"GOTHIC" BOLD FACE

AB CDE
F GHIJK
L MNOP
QR STU
VW XYZ

DRAWN "GOTHIC"
GERALD MASON

CHART A

No Job Printing Department is
completely equipped with
all at hand one

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HIGH-SPEED
AUTOMATIC
JOB PRESS**

The only automatic bed-and-
plate job press on the market.
Over 80 per cent of our sales are
in rapid-order work.

Complete terms by registered
mail

WOOD & NATHAN CO.
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333 West 12th Street, New York

NEENAH PAPER COMPANY

NEENAH WISCONSIN

LOFT DRIED WINKER AND LEDGERS ONLY

ANACONDA

DODGE BROTHERS

JAMES WHITE PAPER CO.

DESIGN AND COLOR
LANDSCAPE ILLUSTRATION
APPLIES AND ENGRAVING

MOP POLISH
(Goes Twice as Far)

**LE PAGE'S
GLUE**

WARM SUMMER

FAMILY CONSTRUCTION AND PROPORTIONS

LINE MINE

FAMILY CONSTRUCTION OF M and N

RUSHING

HANDSOME
CONSTRUCTION
AND TYPE

FOUR GROUPS OF "GOTHIC" LETTERING REFERRED TO IN MISS DOROTHY
ALLEN'S ARTICLE ON THE FOUR RULING FAMILIES OF LETTERING

The School Arts Magazine, February 1927

out of it, from the Phoenicians and Greeks, undoubtedly came the later exquisite Roman forms from which Mr. Johnston hangs all letter variations. Inventors of primitive forms use the simplest tools and are unconcerned with subtleties.

"Gothic" type has not yet reached a satisfactory development in proportion or construction. Until recently, designers of "Gothic" types side-stepped the aesthetic conscience, and, since their types enjoyed vigorous circulation, it must be admitted their fraud passed unchallenged. The following representative we hale into court on the double charge of unsightly proportions and faulty construction. (See illustration.)

A sense of proportion is developed, not born, in man. The student experiments drawing single stroke letters in lightly ruled squares and finds that on account of their varied shapes letters must be widened or narrowed until they satisfy. A "flat-nose" pen is an effectual tool to use for illustrating both proportion and construction.

Faulty construction in the following "built-up" *M* and *N* from type is speedily sensed by comparison with the *M* and *N* of the drawn alphabet chart. (See illustration.)

It is advisable further for the student to draw the chart of "built-up" Gothic. (Chart B.) This is a formal letter drawn in outline and filled in with the utmost care. It follows the construction dictated by the informal "drawn" letters (chart A) in its *proportions, evenness of stroke width, and character of joints, or overlapping strokes*. Since type casting is a rather permanent reproduction process, it is needless to remark that designs are never chosen

from such a mushroom process as the "drawn" letter. The "built-up" letter, for type uses, must be moulded with restraint. Mannerisms in several new "Gothics," otherwise pleasing, foredoom these types to brief public appearance.

Until recently printers' "Gothic" has not had entrée to the most aristocratic classes of printing. It is the barbarian among the four type families. In this rôle some American printer was moved to dub it "Gothic," a name that unfortunately remained, causing confusion that might have been avoided had he chosen instead "Vandal," "Hun," "Tartar," or "Frankish." It is an aggressive family. Its clean-cut forms sometimes compensate for lack of subtlety so far as to allow it on cards, letterheads, and announcements. Its lusty voice brings it into demand for shouting wares on the advertising pages. When members of this family appear a little better tailored, they may break down the barriers, to intrude eventually into any class of display printing. French and German printing have shown us its many possibilities.

After the investigation into the uses of "Gothic" type faces, the next step in the study is the designing of layouts incorporating it in letterheads, cards, labels, advertisements, and posters. If the shop has no "Gothic" type, the job must end with the layout. Hand lettered posters may give further exercise in spacing. For posters and broadsides, however, moveable types may be made, cut from linoleum blocks by the more skillful students. These open the way to some zestful experiments in layout and printing.

EDITOR'S NOTE Other articles on Lettering by Miss Allen will appear in following issues of this Magazine.

Applied Art Course

AS OFFERED BY THE OCCUPATIONAL THERAPY DEPARTMENT OF
THE STATE UNIVERSITY OF IOWA

JENNIE K. ALLEN

Instructor and Director

THE AIM OF THE COURSE

1. To develop appreciation of the beautiful.
2. To be able to recognize and make appropriate use of the following forms of art expression:
 - a. Representation
 - b. Pure Design
 - c. Design in Representation
 - d. Representation in Design
3. To be able to apply the principles of design and color to a variety of
 - a. Forms
 - b. Materials
 - c. Processes

THE FIRST ESSENTIAL OF DESIGN—THE IDEA

"The first condition in effective design is to know what we wish to do. To know what we wish to do is to have an idea; to express that idea we require principles and a form."—*Violet le Duc.*

TWO KINDS OF DESIGN

"In nature beauty and structure are interwoven: the two are inseparable. And so in design, the decoration must grow up with the structure."—*R. G. Hatton.*

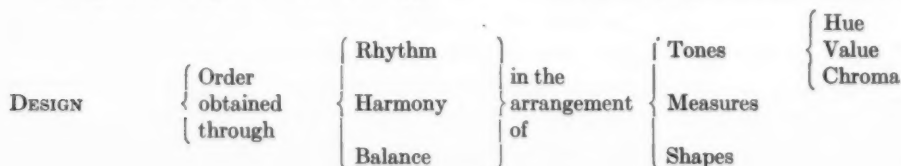
1. The Structural Design. It is essential to every object. It is the size and shape of an object. Its use, material and processes which go into its construction, must be considered.
2. Decorative Design. The surface enrichment is always subordinate to the structural design of the object to which it is applied.

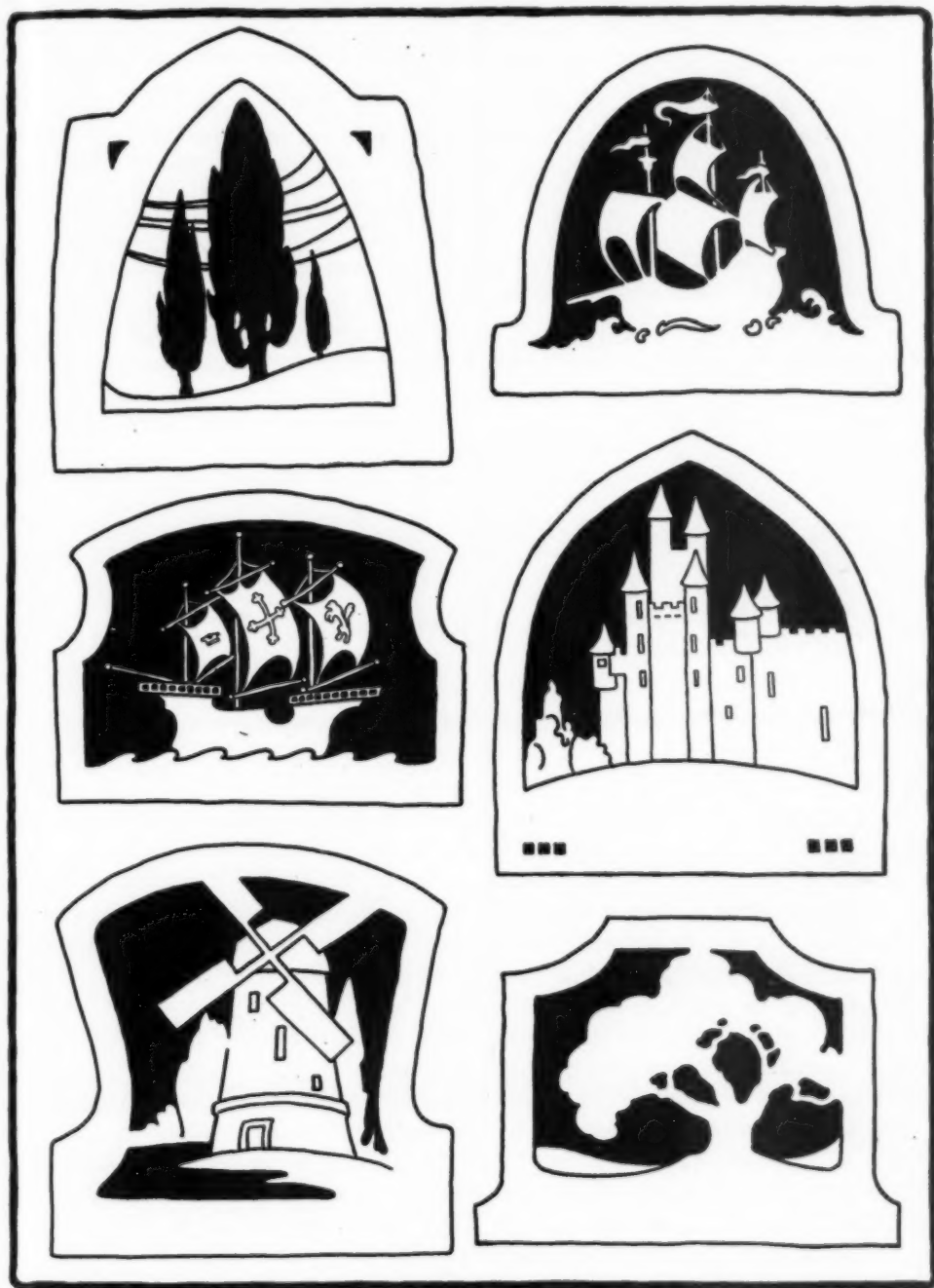
COLOR THEORY PROBLEMS

1. Simple definitions for Hue, Value and Chroma.
2. How to change one quality of color without changing another.
3. Color Wheel, 18 hues, using following symbols:
Primary hues, Y, R, B
Secondary hues, O, V, G
Intermediate hues, OY-YO, RO-OR, VR-RV, BV-VB, GB-BG, YG-GY
4. Value Scale, nine steps
Symbols: W, HL, L, LL, M, HD, D, LD, BL
5. Chroma Chart, use symbols: 1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$ to designate the intensity.
6. Color Harmony Screens, cut from heavy black construction paper to find the following combination on the color wheel:
 - a. Monochromatic
 - b. Analogous
 - c. Complementary
 - d. Triad

PRACTICAL DESIGN PROBLEMS

1. Proportion. Good Spacing.
 - a. Letter and page margins
 - b. Picture mounting
 - c. The Greek Oblong
2. Simple Toy. Choose appropriate idea; consider child's play instinct; structural design; fill 5" x 7" space in squared paper; design in representation, simplify; monochromatic color combination in two or three values; toy construction and finishing.





BOOK SUPPORT DESIGNS; ONE OF THE PROJECTS ILLUSTRATED IN THE APPLIED ART COURSE AS OFFERED BY THE OCCUPATIONAL THERAPY DEPARTMENT OF THE STATE UNIVERSITY OF IOWA

The School Arts Magazine, February 1927

3. Book Supports. Structural and decorative designs; idea of dignity; design in representation or representation in design; consider use, material and treatment; complete in leather, metal or wood carving.
4. Child's Luncheon Mat, 9" x 14". Idea to appeal to the play spirit; design in representation; complementary or analogous color combination; cut stencil and apply with lacquer paint to sanitas.
5. Christmas Greeting Card. Design in representation or representation in design; design, cut block and print.
6. Oval Tray Design. Choose suitable motif; pure design or representation in design. Four steps: *a.* The design in outline. *b.* The same in two, three, or four values. *c.* Plan three or four color schemes—triad, complementary, monochromatic

and analogous; consider completed tray in color planning; choose one color scheme and paint with enamel on wooden base; complete reed tray.

7. Pottery Bowl. Structural design of good proportions and shape; decorative band of pure design; complete project in clay.
8. Wall Plaque. Near-representation or design in representation; may be decorative landscape, silhouette or poster idea; two or three dimensions; complete in color, black, and white, or grays.

BOOKS USED IN CONNECTION WITH COURSE

1. "Composition," by Arthur Dow
2. "Applied Art," by Pedro J. Lemos
3. "The Principles of Design" by Ernest Batchelder
4. "Art in Everyday Life," by Goldstein

Block Printing in a Junior High School

MATTIE L. JARROTT

Director of Art, Oklahoma City, Oklahoma

ART in the Public Schools is to stimulate in all the inherent desire for the beautiful; to awaken the public both to the realization of the beauty surrounding them and to the future possibilities that lie before them in both personal and civic affairs.

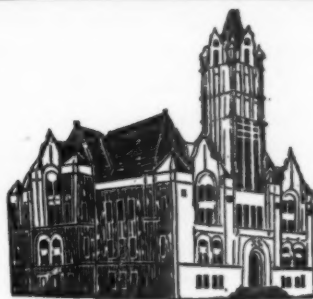
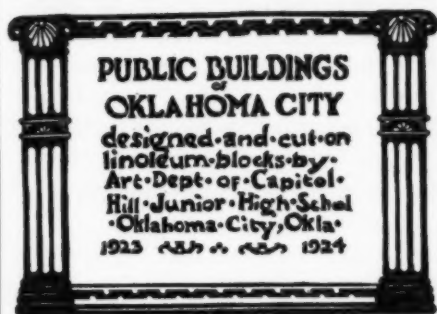
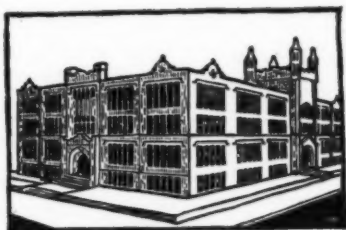
If art is to do what it can for the individual and the community, it must be first approached through the channel of service.

The art course as worked out by Mattie L. Jarrott, Art Supervisor of Oklahoma City, aims to direct the thinking of the pupil to an expression of his own ideas in correlation with his other school activities and to a recognition of the opportunity to express through art, something of the feeling and life of the

people of the state wherein he resides. So each division of the art work, ties up in some very definite respect to the life of the state.

The problem of linoleum block printing, was first introduced, through the cutting of small units of designs, which had been previously made in a design class; these were then applied to scarfs, pillows, etc. The cutting of these gave opportunity for the mastery of the technique of using the tools.

A distinctive problem was then assigned to each individual high school. The following one was worked out by Capitol Hill Junior High, Miss Mildred Timmons, teacher. A book of Block Prints of Oklahoma City Public Buildings was chosen. The size of the book

**COUNTY COURT HOUSE****CENTRAL HIGH SCHOOL****OKLAHOMA CITY COLLEGE****FIDELITY NATIONAL BANK****CENTRAL FIRE STATION**

SIX PAGES FROM A BOOK OF BUILDINGS ILLUSTRATING THE PUBLIC BUILDINGS OF OKLAHOMA CITY, OKLAHOMA. THE ILLUSTRATIONS WERE CUT OUT OF LINOLEUM BLOCKS BY THE STUDENTS OF THE CAPITOL HILL JUNIOR HIGH SCHOOL, MISS MILDRED TIMMONS, TEACHER. THE PROBLEM STIMULATED OBSERVATION AND CREATED INTEREST IN PRINTING AND ENGRAVING BESIDES DEVELOPING RESPECT FOR BLOCK PRINTS. ARCHITECTURE WAS ACCENTED IN THE STUDENTS INTERESTS, MANY INQUIRING AND READING INFORMATION ON THE PERIODS OR STYLES OF BUILDINGS

was decided upon. The pupils were asked to select the most prominent public buildings and to take Kodak pictures of them; also obtain postal cards when possible.

The following points were to be considered:

1. Line of the building as a whole.
2. Style of architecture.
3. The design used in relation to the whole.
4. Discussion of style of architecture.
5. The good points were to be selected and tabulated.
6. Whether situated well.

This made many children look at a building with more discerning eyes than ever before.

Observation was stimulated and comparison was the result. Hence, the child began to form an opinion of which he liked best and why. This is educative in that thinking resulted before an opinion was formed.

The pupils were each to use different buildings for cutting, according to their ability to use the tools. This was previously determined by the cutting of the small units of designs. The less expert taking the plainer building. This involved the enlarging of the Kodak pictures to the required size for the page. Some sketched directly from the building. The lettering for the page was taken into consideration, so that the page and building formed a complete unit. The teacher showed some prints of wood blocks, noticing the massing of dark and light.

Each pupil was asked to work out the effect that he wished to use in his block in dark and light with India ink. These were submitted to the class for criticism. Some had to be done over and different

strokes used, so as to bring the mass of dark and light into a greater degree of contrast; all did not reach the same degree of expression of beauty nor skill in workmanship. Each reworked his design and was then ready for cutting.

Linoleum was cut into the required size blocks. These were given a thin coat of white show card color, and the drawing of the building was transferred on the block in reverse position. These in turn were made in black and white like the drawings previously made. Each pupil was now ready to use the gouge and to cut away the light parts. The blocks themselves are a record of what went on in the child's mind. Some pupils, who worked more rapidly, were allowed to design the cover page and the title page. The best was selected for the book. The most expert printer was allowed to run off the copies. Each pupil was allowed a complete book.

This problem was one that gave much pleasure to the pupils, to their parents and incidentally to the citizens of the community. The boys and girls realized the beauty of some of their buildings, and the lack of it in others. It quickened an interest in architecture, and led the pupils to inquire and read about the different styles. They had an introduction into the making of prints, and an interest was aroused in the making of the first wood blocks. A beautiful wood block by a present day artist was shown to the class. The pupils became interested in the possibilities of the linoleum block, as a color medium, and this year the class will do some interesting things in color, interpreting bits of Oklahoma scenery.

So while the attempt was modest in the beginning, the interest was one of

growth and development. The class realizes that they can find beautiful things within their own sphere, and thus an appreciation of the beauty elsewhere is enhanced. The possibility of the different blocks for one scene is now clearly understood.

The Supervisor feels that if all public school work was given in steps of development, starting with a simple one-block idea with good light and dark effect, and this perfected, so that the mind of the class is prepared and anxious from an

artistic viewpoint for the more advanced ideas and technique, much more appreciation of the really beautiful would result.

The pupils would learn to discriminate between the truly beautiful in line and color, and the more ornate and overdone.

The class also did many other things; made all the covers for their school paper, menu cards, etc., for school parties, and in all respects made themselves of real service to the school and the community.

Freedom in Art Teaching

MARTHA K. SCHAUER

Art Director, Stivers High School, Dayton, Ohio

A GREAT deal is being written about freedom in art instruction and impetus has been given the idea through the circulation in this country of the Cizek exhibition from Vienna. Emphasis for this kind of teaching is usually placed upon pre-high school days. Professor Cizek frankly admits that he is not interested in children beyond the age of fourteen because after that time they are too much influenced by their many experiences and by the things they see.

This is undoubtedly true, but my plea is for some freedom for the pupil of high school age. I firmly believe in an elastic course of study which will lay the foundation in composition, drawing, and color, but I also believe in granting some time for permitting the student to follow his own desires and inclinations in art problems. The very fact that he is obliged to decide upon some project calls forth a certain amount of innate force.

It also allows the student to anticipate the rendering of a project that will demonstrate his artistic growth. It should be a means of helping the teacher to know how much he has taught.

The suggestion for jotting down these thoughts so that others might try them out came through one particularly happy experience during the past year. I had the pleasure of watching a high school lad with decided creative tendencies and he enjoyed art work because he felt it could furnish him with background for his literary pursuits. He possessed reasonable talent in drawing but he could do best all problems which gave scope to the imagination.

During his first two years he gave all effort to a close study of perspective, design, color and other fundamentals. He elected the course in art appreciation and readily became acquainted with art history, artists, and their technique.



Glenn Hamon

A GROUP OF WOOD BLOCKS BY GLENN HAMON, STUDENT IN THE STIVERS HIGH SCHOOL, DAYTON, OHIO. MARTHA K. SCHAUER, ART DIRECTOR

The School Arts Magazine, February 1927

In his third year he wrote many poems and drew his inspiration from his art background. He began to dabble in interesting projects and tried innumerable ways of expressing his thoughts graphically.

In his fourth year he managed his assigned art work in a way that granted him time for his own problems. He spent every spare minute in the art department. He had grown to a deep appreciation of the value of black and white and found his greatest pleasure in getting volume and color through direct contrast. At the public library he found Edward Gordon Craig's book entitled, "Wood Cuts and Some Words" and this led him to a pursuit of wood engraving.

The thing that intrigued this high school boy was the conflict in opinion between John Ruskin and Odilon Redon which was mentioned in Craig's book. Ruskin said, "Now the eye is not in the least offended by quantity of white, but is, or ought to be, greatly saddened and offended by quantity of black. Hence it follows that you must never put little work on wood." Redon maintained that "Black is the most essential of all colors. It finds its glorification, its life, shall I say, in the direct and deeper springs in nature . . . Black should be respected. Nothing can prostitute it.

"It does not please the eye nor awaken the sensuality.

"It is an agent of the mind far more than the beautiful colors of the palette or prism. In the Louvre the galleries devoted to drawings contain a far greater and purer sum of art than the galleries of paintings. But few visitors

are to be seen there, the paintings being far more popular."

Any extra time this lad had he spent in studying methods of procedure in wood cutting. He designed knives that would help him get effects quickly and easily. He experimented with woods and printing materials until by the end of the year he had an array of blocks and prints that revealed an immense amount of time and labor. His work attracted so much attention that he soon received orders for Christmas cards and book plates. The joy evidenced by this student in art activities of his own choosing permeated the whole department. It made it easy for others to do likewise. The spirit and morale of all classes was uplifted by this evidenced freedom.

The year ended with many friends of this boy possessing a delightful volume entitled, "Five Poems and Some Woodcuts by Glenn Hamm." The cover was of batiked paper with wood cut lettering. The illustrations were hand printed. The printing of the poems was personally supervised by the lad in the high school print shop, and was beautifully arranged. The title page mentions that the book is "humbly inscribed to the teachers of the Stivers Art Department wherein his high school education was centered."

Every teacher will have to decide for himself whether such art teaching is worth while. It cannot, of course, be managed in schools or school systems where courses of study are so rigidly laid down that individual teachers are prevented from studying the pupils that compose their classes so that work can be adapted to their needs.

Let us have more freedom!

Art Sense of the Indian

P. M. FOGG

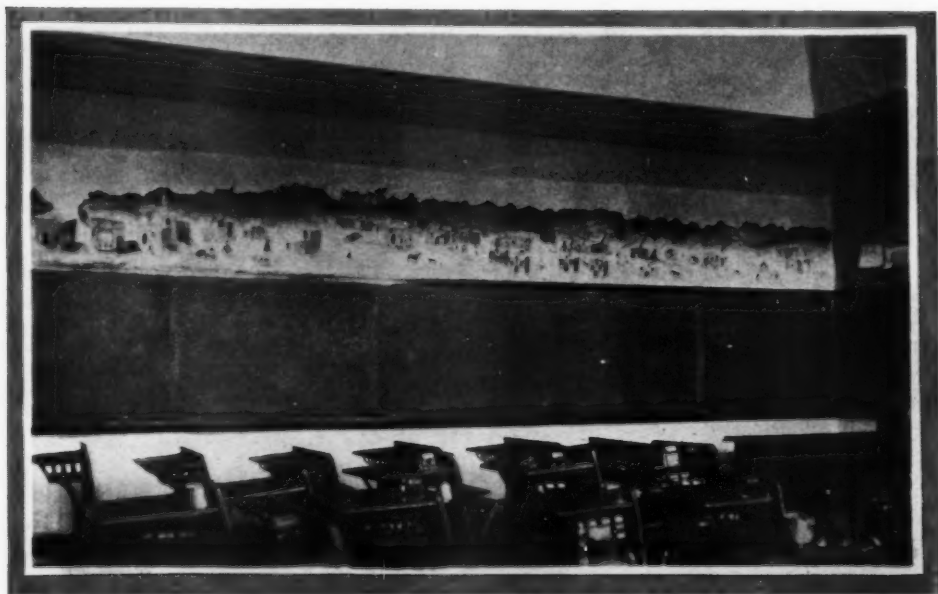
Philadelphia, Pennsylvania

THE inborn artistic instinct of the American Indian is well shown in the work of the younger children of certain tribes of the southwest. In the Government's Indian schools on these reservations fourth and sixth grade pupils create designs in color that would reflect credit upon high school students of any large city.

Having seen and remembered the motif of the patterns used by their parents in weaving blankets, making baskets, decorating pottery, or fashioning the strange masks used in ceremonial dances, the young Indian boys and girls

go to the classroom prepared to recreate these designs or others based upon them. Thus, given a sheet of paper, pencil, ink, crayon or water colors, the pupil will do the rest; teaching becomes a secondary matter. Some few of the drawings are more or less conventional, but the majority are intricate and unique.

In the schools of Oraibi and Hotavila, Arizona, attended by Hopi children, the principals prepare portfolios containing samples of the best drawing work, and these are sold to provide funds for more colors and other materials. At Oraibi a



A WALL DECORATION IN A SCHOOLROOM, BY AN INDIAN BOY, ILLUSTRATING A HOPI INDIAN PUEBLO VILLAGE. THE SPACE OF ABOUT TWENTY-FIVE FEET WAS DECORATED BY THIS TWELVE-YEAR-OLD STUDENT IN LESS THAN ONE FORENOON

fourth grade boy of twelve years, after having been provided with colored crayons and a stepladder, was given the opportunity to decorate the upper part of the wall in a classroom; a space about twenty-five feet long. In less than one forenoon he completed the assignment without assistance and with nothing from which to copy. He had decorated the panel most attractively with a panorama showing typical village activities in a Hopi settlement, including little adobe houses, corrals, burros, trails and villagers, all in a desert of rugged character, faithfully portrayed and with excellent perspective.

Another young artist painted a desert landscape on the auditorium stage curtain of this school and also on that of another some miles distant. This little fellow is a cripple, and although he walks with a crutch is so agile that he is considered the best basketball player in the school. After seeing him scuffling with a group of playmates one could almost conclude that his crutch is a posi-

tive advantage rather than a hindrance.

Small wonder that the Indian baby of today is born with an artistic bent, for uncounted generations before him have likewise known the joy that it brings. At the Keam's Canyon Indian School in Arizona a lady visitor asked an expert Navajo rug weaver, who teaches her art to the little girls, to explain how she managed to fashion such beautiful patterns with nothing whatever to copy.

The Indian smiled. "Can you make dress?" she inquired.

"Oh! yes," responded the visitor, "I can make my own clothes."

"You know how dress will look when you finish?"

"Certainly."

"Same way, I see rug in my head before I begin," explained the teacher.

Several completed rugs that she showed bore eloquent testimony to her uncanny ability, and at the same time furnished additional proof of the artistic sense inherent in the souls of these Indians.

Indian Symbols in Design

FRANCES E. EBY

Supervisor of Art, Oakland Public Schools, Oakland, California

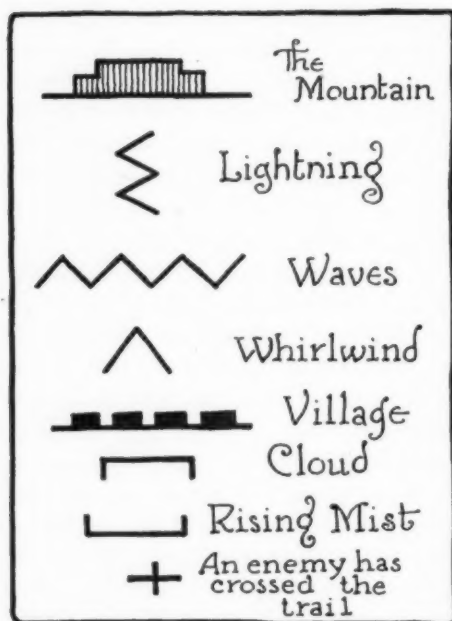
IN 1925, California celebrated her birthday with a Diamond Jubilee. She was seventy-five years old. Naturally the school children were interested in the history of their state and especially so in this, the Jubilee Year.

In studying the contributions many nations had made to her history, it was inevitable that the story of the Indian should play its part. Some of our art

classes became interested in the Indian symbols and we began playing with them to see if we modern Californians might not also create some designs with these same symbols.

Our sources of inspiration were a set of plates from the Smithsonian Institute, a book from the Bureau of Ethnology, Indians baskets in our museum and privately owned blankets and baskets

We used but a few of the symbols, namely:



We decided not to copy the Indian designs we saw but to create our own design. We would use the symbols, try to capture the character, or spirit of the design, and use all our knowledge of good spacing to guide us.

Our first experiment was with the "lightning." For some reason it seemed to offer fewer difficulties. Guide lines were laid out with pencil and a tentative spacing suggested. Then working directly with the brush the design was created in black, color to be added later. Combinations of units were suggested and definite limitations imposed to

prevent a possible combination of every symbol in a single design.

One class came upon a collection of Peruvian designs, and fascinated by the strange birds, fish, and cats, went on to try the creation of a bird similar in structure to the birds so beautifully designed in Peruvian textiles. When finally a bird was developed, it was cut out and used as a pattern in developing borders, and allovers. The most interesting part of this problem was the study of the background spot, and students found that it called for close study.

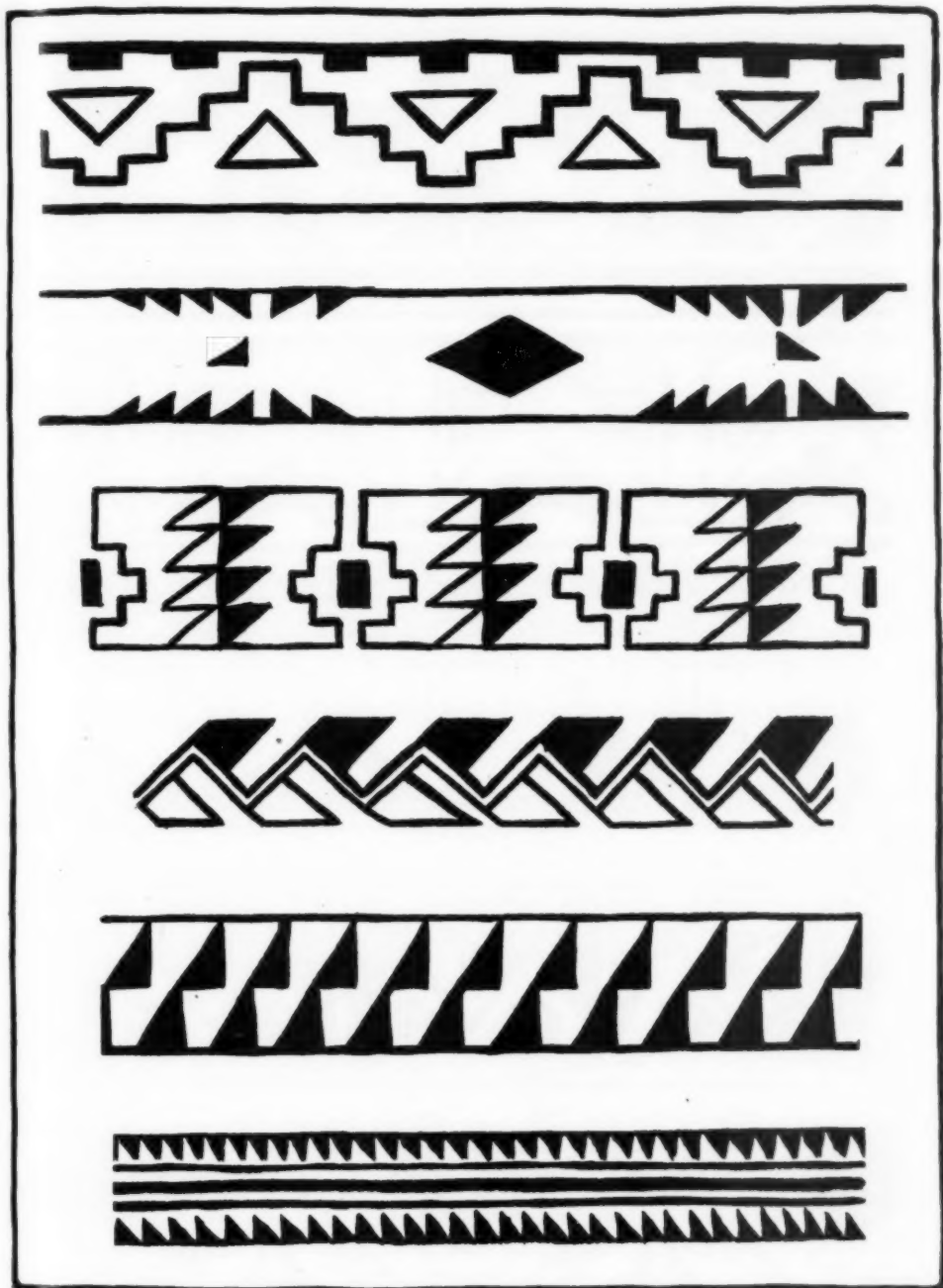
Color was limited to the range of color found in Indian textiles, pottery, and basketry: black, reds, browns, dulled yellows, and white. Sometimes a little blue or green crept in, but more often the duller colors more readily obtained by the Indians were used.

The designs were applied to folders for clippings, to cover designs for booklets, to book marks, and to linings for book covers. For our folders we used wall paper obtained from discarded sample books and lined them with bright papers.

The work submitted is from the sixth grade in the Jefferson School, and the fifth grade in the McChesney, both of Oakland. We have made but a start; however, the results of our experiment suggest to me a fertile field of discovery for design inspired by All-American motifs.

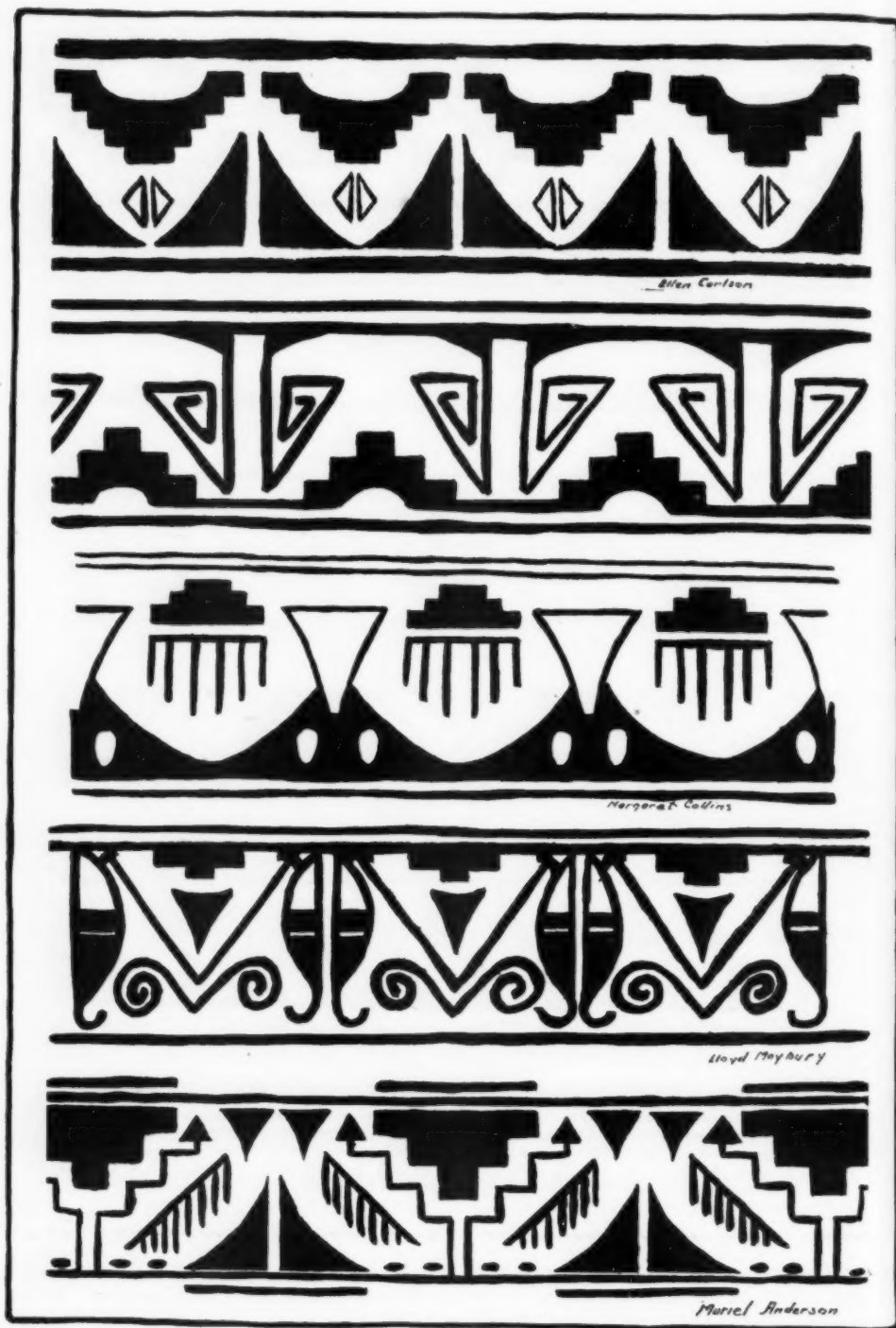
I submit also some work from mature students in a University Extension Class, studying Elementary Methods.





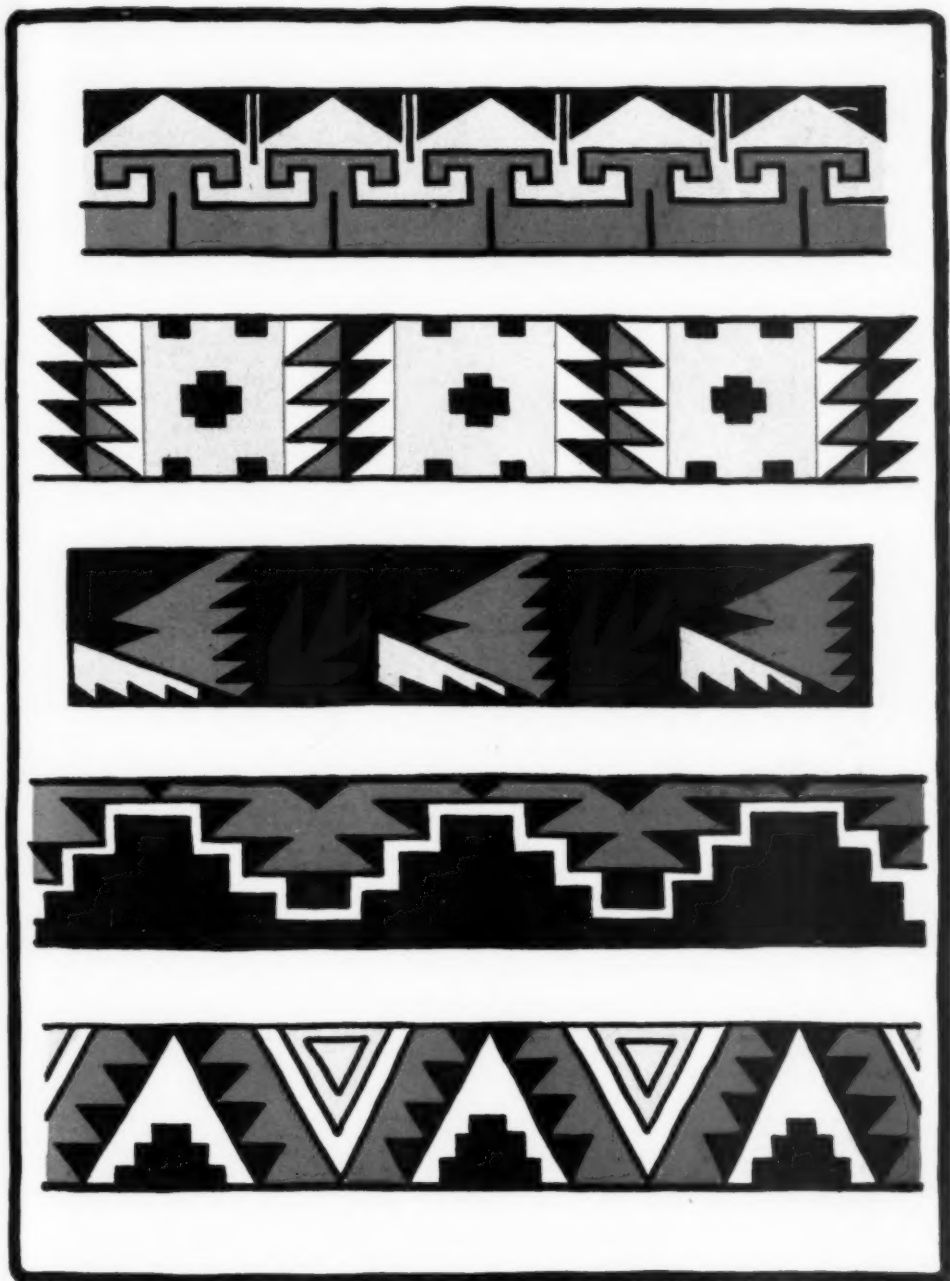
DESIGNS BASED ON INDIAN MOTIFS MADE BY THE STUDENTS IN THE UNIVERSITY EXTENSION CLASS, OF THE UNIVERSITY OF CALIFORNIA, STUDYING ELEMENTARY METHODS. FRANCES E. EBY, SUPERVISOR OF ART

The School Arts Magazine, February 1927



INDIAN BORDERS MADE FROM INDIAN SYMBOLS BY THE EIGHTH GRADE PUPILS OF THE WINSHIP SCHOOL IN EUREKA, CALIFORNIA, UNDER THE GUIDANCE OF EMMA SWITHENBACK

The School Arts Magazine, February 1927



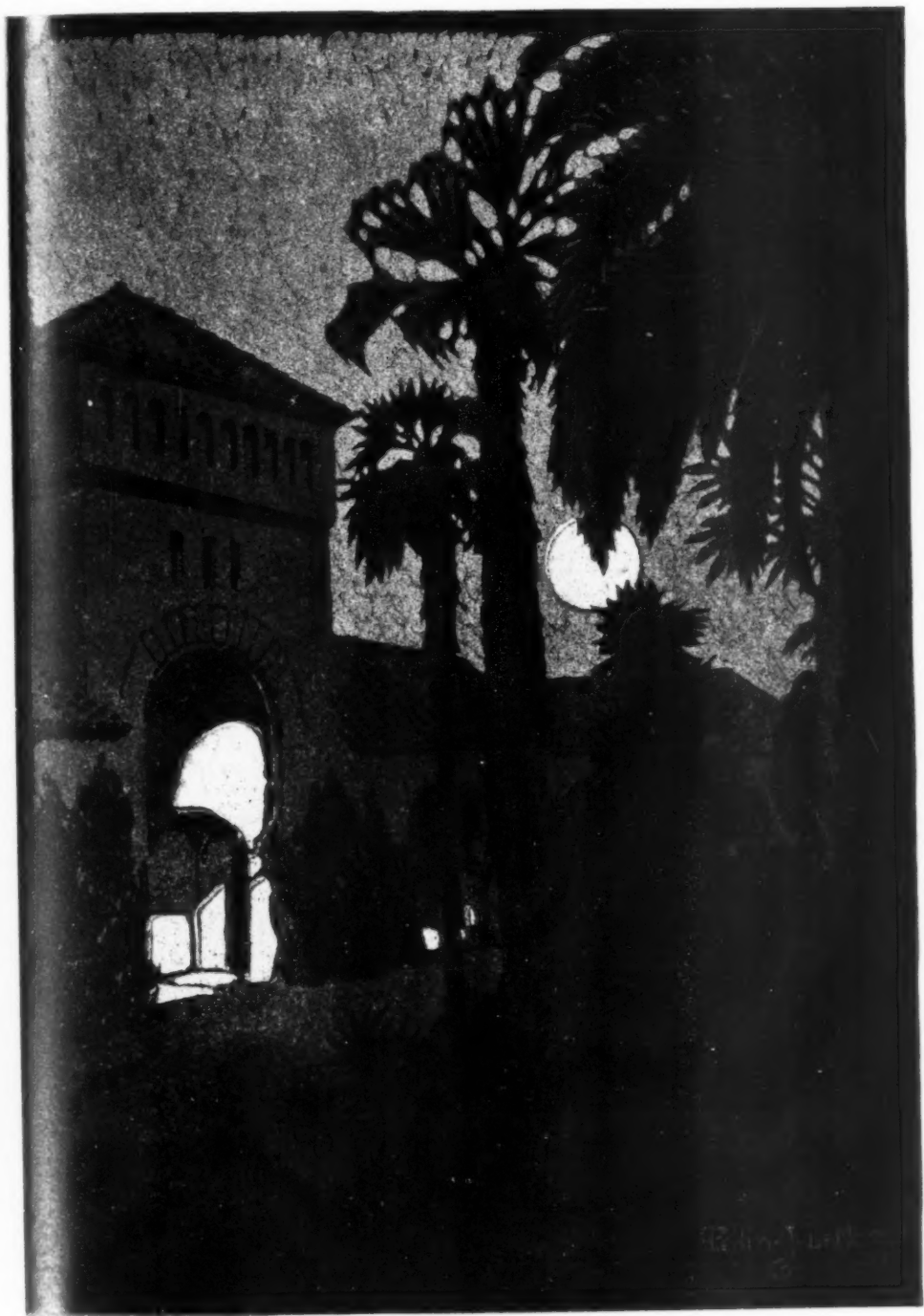
INDIAN BORDER DESIGNS BY THE STUDENTS OF THE SIXTH GRADE, JEFFERSON SCHOOL, AND THE FIFTH GRADE, MCCHESENEY SCHOOL, OF OAKLAND, CALIFORNIA. FRANCES E. EBY, ART SUPERVISOR, HAS PRODUCED EXCELLENT RESULTS IN DESIGN WITH THE STUDY OF ALL-AMERICAN MOTIFS

The School Arts Magazine, February 1927



A STANFORD UNIVERSITY NIGHT SCENE, ONE OF SIX SIMILAR SUBJECTS FROM THE 1926 STANFORD "QUAD" WHICH WON THE FIRST AWARD FROM THE CENTER INTERSCHOLASTIC PRESS FOR THE 1926 COLLEGE ANNUAL FOR 1926

The School Arts Magazine, February, 1927



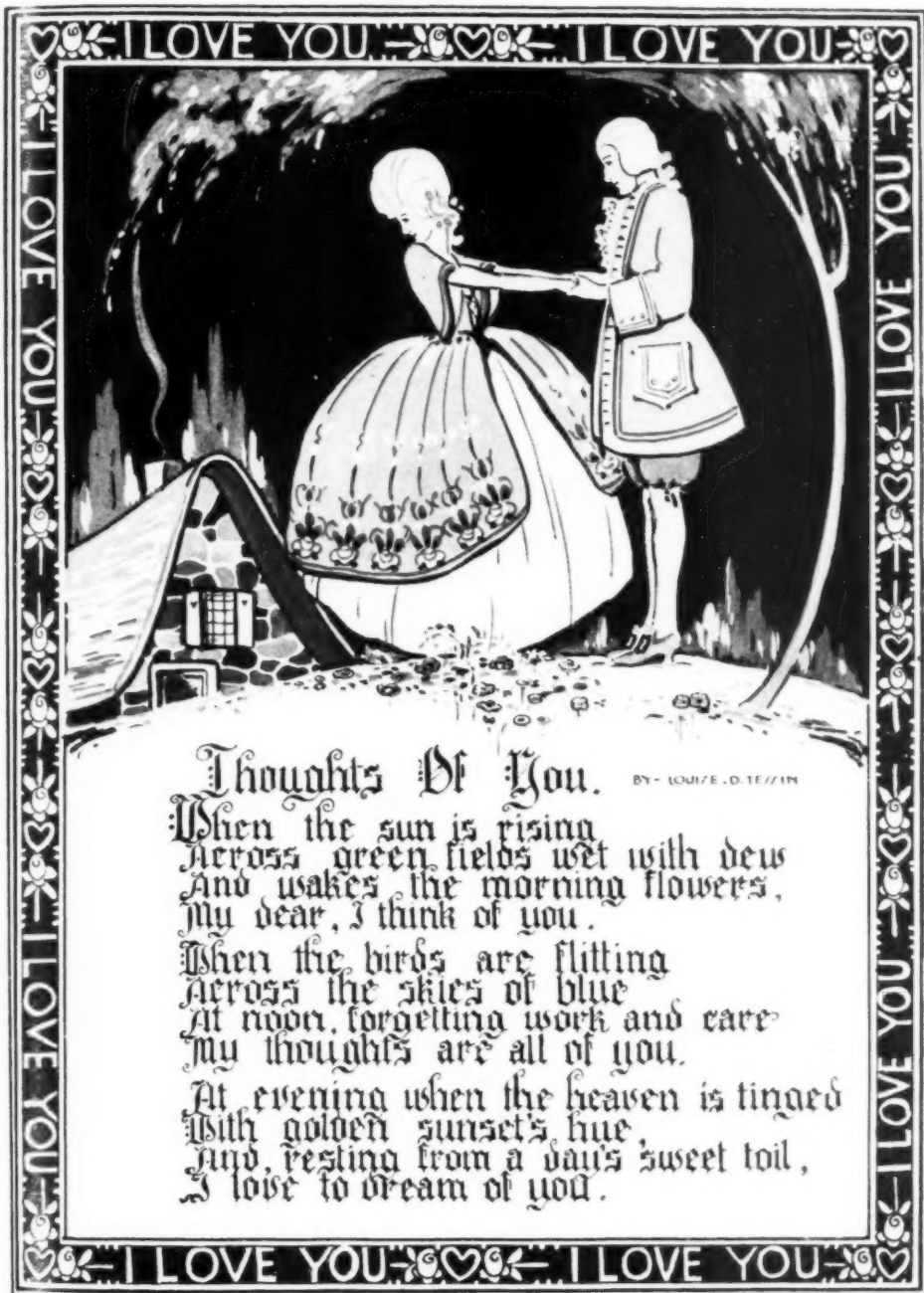
SCENES WERE DRAWN ON GRAY PAPER WITH DARK AND LIGHT TEMPERA PAINT, THE SUBJECT
CONSIDERED IN THREE VALUES. A SPATTER OF GRAY TEMPERA OVER THE ENTIRE SUBJECT
SOFTENED THE CONTRASTS. DRAWN BY PEDRO J. LEMOS.

The School Arts Magazine, February 1927



A GROUP OF "SEE AMERICA FIRST" POSTERS IN SIMPLE ARRANGEMENTS AND WITH FEW COLORS. THE LETTERING IS PLACED IN EACH POSTER WHERE IT DOES NOT INTERFERE WITH THE SUBJECT

The School Arts Magazine, February 1927



A VALENTINE DESIGN AND VERSE BY LOUISE D. TESSIN, ART INSTRUCTOR, JUNIOR COLLEGE, SACRAMENTO, CALIFORNIA. DRAWN WITH PEN AND INK AND OPAQUE WASH

The School Arts Magazine, February 1927



A POSTER PORTRAIT OF ABRAHAM LINCOLN BY FRANK DUINO OF SAN FRANCISCO, CALIFORNIA

The School Arts Magazine, February 1927



A BOLD PEN AND INK RENDERING OF A PORTRAIT BY FRANK DUINO, OF SAN FRANCISCO, CALIFORNIA

The School Arts Magazine, February 1927

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Illustrating Poems with Circle Men

FRANCES HONEY-HINGA

Art Instructor, Rochester, New York

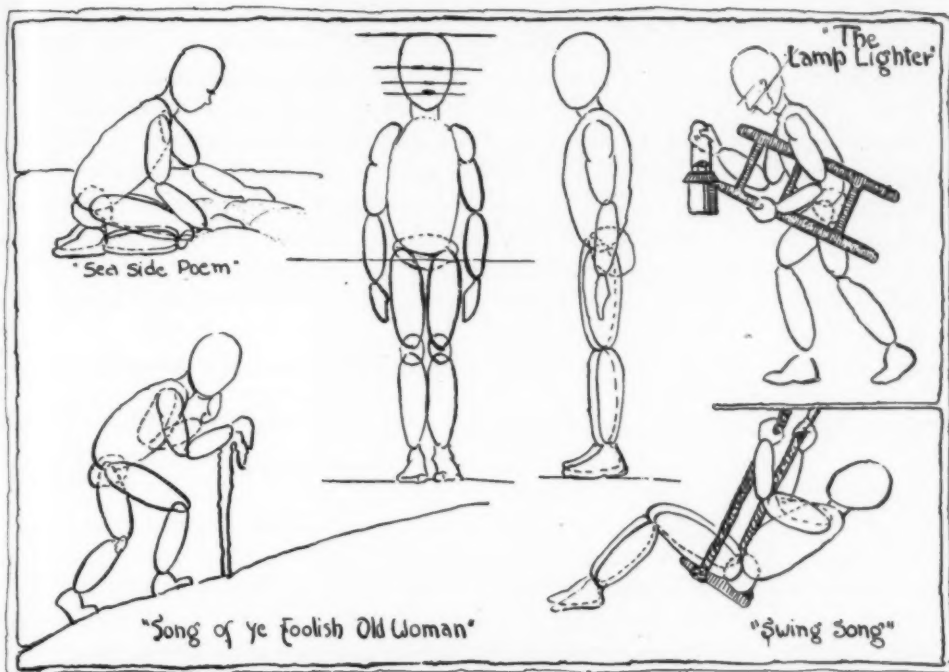
"ART deals with things forever incapable of definition and that belong to love, beauty, joy and worship."—*Plotinus*.

We are frequently importuned by fellow votaries of art to talk to one another more in our own language; and if there were some way to broadcast a visual discourse on figure drawing with circle men, it might be made much more impressive than through the written word. One could see with what ease they come into being, how they run, walk, jump, or dance, all in a moment. Like a flash of genius, we proclaim the most spirited action in sketching a few rhythmic lines.

The venerable stick men were altogether inadequate, and like everyone else, these days, who fails to give satisfactory service, they have been relegated to the attic. They had no form nor

comeliness—though they told the truth so far as they knew it they couldn't tell enough. They didn't keep up with the times enough to brook competition. The circle men have the advantage in contributing mass of form as well as direction, being easy to draw, and they are amazingly adaptable to any age or degree of graphic skill.

Results in action drawing spring, naturally enough, from the emotional nature—the child must be goaded with feeling and aroused to the desire for expression. He must experience the action in his mind and express it vicariously in his drawing. Thus the problem reduces itself to a presentation, lucid and stimulating enough to evoke the spirit of Pan himself. And to this end there is no more potent agency than those poems which have attained a classic position in the field of juvenile literature



SHOWING FIGURE CONSTRUCTION DEVELOPED WITH CIRCLES. THE PEN AND INK SKETCH BELOW ILLUSTRATES THE "SONG OF YE FOOLISH OLD WOMAN" BY HOWARD PYLE. THE FIGURE WAS DRAWN FIRST WITH CIRCLES AS SHOWN IN THE UPPER PANEL. DRAWINGS BY FRANCES HONEY-HINGA

The School Arts Magazine, February 1927

of which Robert Louis Stevenson and Howard Pyle are exponents. They have a sort of sentient understanding of what childhood means—its love of color, life, and play. They have transported themselves by virtue of their sympathy, back to the world of childhood days. Their simple tales—vivid with atmosphere and action—meet a warm response in every schoolroom.

The one that comes to my mind as being especially effective in fomenting real action and character drawing, is Howard Pyle's "Song of Ye Foolish Old Woman." Suppose we try it in the third grade. First the teacher asks the children if they would like to hear a story. When the enthusiastic affirmative has died down sufficiently, she asks them to close their eyes and try to see the story. Now she reads with much feeling, stressing the word pictures. Children react quickly to forceful, spirited reading:

I saw an old woman go up a steep hill,
And she chuckled and laughed as she went with
a will

And yet as she went,
Her body was bent,
With a load as heavy as sins in Lent.

"Oh! Why do you chuckle, old woman," says I,
"As you climb up the hillside so steep and so
high?"

"Because, don't you see,
I'll presently be,
At the top of the hill. He! he!" says she, etc.

Pause. "Now what are we going to put into our picture? A hill! Good! What sort of a hill? A steep one. All right. Then what? A little old lady climbing up the hill. How would she look? Yes, Johnnie is right. She would be bent over and climbing very hard with such a load on her back."

Now is our chance. We advance to the board—a steep hill—a little old lady

made with symbols. "We are going to make the circle lady first. Then we can draw the bonnet, dress, and the pack on her back. Let's see who can make the little old lady climb the best!" By this time little pencils are flying; and if the lesson has been presented in a vigorous, spirited way, the results will be amazing.

Robert Louis Stevenson's poem "The Lamplighter" has a universal appeal for children.

My tea is nearly ready and the sun has left the
sky,

'Tis time to take the window to see Leerie going
by.

For every night at tea time and before I take my
seat

With lantern and with ladder he comes posting
up the street, etc.

How many picture words there are—how full of atmosphere and feeling is this little gem of poetry. The faithful bent figure of old Leerie with his lamp and ladder is an image dear to the heart of childhood. Long shadows of approaching evening—a few lingering figures down the darkening street—a lighted window, and the silhouette of a tiny figure eagerly pressed against the pane. "How can we show the time of day? What color shall we make the shadows. What would Leerie wear, do you suppose?" An exchange of confidences about the details of the picture is stimulating to all and encourages that function for which school art is chiefly designed—self-expression—real creative work.

Experience has evinced the truth that the personality of the teacher is of vastly greater import than mere dexterity in draftsmanship (though it is by no means an excuse for neglecting the latter). She must be something of a child herself at heart, so that the atmosphere is charged with the spirit of

genuine comradery. And above all she must bear in mind that she is teaching children art—not art to children. There is a striking difference between the two. Again, we are not teaching the mere mechanics of drawing—that is so small a part of our hope. We are opening one of the gates to the “City Four-Square,” beyond which lies the living stream—the life of the mind and soul, expressed in color, form, and line—the world of visual beauty! For once a mortal tastes and knows this blessed experience—he has thenceforth recourse to a well of happiness quite apart from the possession of mere worldly riches, and which may have been one of the treasures the psalmist had in mind in saying

For my joy no man taketh from me!

Given an introduction tempered and adapted to the individuality and maturity of the group, the illustration of juvenile poems becomes a delightful project for children of all ages from the first grade through the high school. It even lends itself admirably to Normal school or University courses. In the grades simple outline drawings painted in tempera (when it can be secured). If not, crayons are practical and the children enjoy using them almost as much as the paints. The flat effect may be produced by the use of cut paper. High school people have access to a greater variety of mediums. Tempera and India ink may be used in a variety of combinations. One color and a neutral makes a good scheme for the introductory problem. Pen and ink has a strong appeal at this age and has the advantage of being intensely practical. Artists proficient in this medium are in great demand commercially.

The element of action must ever hold ascendancy over that of proportion, especially in the grades. The teacher that mulls details in this type of work will bury the spirit in the dead letter of the law. However, a few general standards of proportion might not be amiss right here, to be taught with judgment where the need is felt, and the readiness for the next step demonstrated. The average adult figure is from six to seven heads high. The child ranges from three to five or six according to its age. The head and trunk together are equal in length to the leg. When the arms hang limp the fingertips strike about a hand's length above the knee. The hand is almost as long as the face. The shoulders are a head and a half broad, and the eyes come halfway down in the egg shape which is the head. So much for proportion.

The effective teaching of art requires that one shall give of one's self unstintingly, and to this end the physical condition of the teacher is of great consequence. It becomes one's duty as far as possible to keep well and fit. To this end adequate sleep, intelligent diet, and exercise in the open air are unexcelled. We can never inoculate others with an enthusiasm we do not feel ourselves. A feeble physical condition means feeble work. So to live as to be ever at one's best is only fair to one's self and to one's field of service.

An Arabian Philosopher, rich in wisdom, once said that

Work is love made visible
For if you bake bread with indifference,
You bake a bitter bread that feeds but half
man's hunger,
And if you grudge the crushing of the grapes,
you distil a poison in the wine!



A GROUP OF CHARCOAL STUDIES MADE BY HIGH SCHOOL STUDENTS SOMEWHERE IN THE UNITED STATES. DRAWINGS RECEIVED WITH ONLY STUDENTS' NAMES FOR IDENTIFICATION

The School Arts Magazine, February 1927



A MINIATURE THEATRE EQUIPPED WITH SPOTLIGHTS, CONTROL LIGHTS, FOOTLIGHTS AND ALL OTHER FACILITIES USED IN STAGE SCENES. A SWITCHBOARD MANIPULATES THE LIGHTING SYSTEM. MADE BY GEORGE L. HALL, A STUDENT IN THE VESPER GEORGE SCHOOL OF ART, BOSTON, MASSACHUSETTS. THE TWO POSTERS BELOW WERE ALSO DESIGNED BY STUDENTS IN THE SAME SCHOOL

The School Arts Magazine, February 1927

The Children's Museum

AN AMERICAN MUSEUM'S ART CO-OPERATION WITH THE SCHOOLS

KATHARINE GIBSON

The Cleveland Museum of Art, Cleveland, Ohio

THE Children's Museum of The Cleveland Museum of Art is the center from which the work with children radiates. It is not a large room, as museum galleries go, so that every inch is in constant use. The greater portion of the wall space is taken up with models. These are of two types. Nature models made by Alma and Gerald H. Thayer, son of the painter, Abbot Thayer, illustrate the principles of protective coloring in nature. These stimulate the child's powers of observation, and are enthusiastically used by children who draw. There are three geographic models of arctic, desert and jungle life, made by Dwight Franklin, sculptor. These are of the greatest help in making distant regions of the earth more real, and serve as a background in the study of widely differing forms of art expression—that of Primitive Man, of the cultivated Egyptian, and the more modern Persian. In a corridor outside the Children's Museum are six additional models by Mr. Franklin, which trace man's beginnings, starting with the Tree Dweller, and ending with the coming of Phoenicians to the Western World. These, too, are continually used and serve as a foundation for many kinds of lessons in the galleries. In addition to the models, there are tables where children may read or draw. On each of the tables, even more in evidence than books, are reproductions from the drawings of old masters. Almost every hour, when children

are not in school, you can see a boy or girl valiantly trying to reproduce a Spanish goat, by Henry Keller, or a Rembrandt elephant. On the assistant's desk are pencils, paper and crayons which any child may use. There is always some one in the room who will help those who desire it with their drawing.

WORK WITH PUBLIC SCHOOL CHILDREN OF CERTAIN GRADES

Classes from the Cleveland Public Schools have visited the Museum ever since its opening in 1916, but those visits were definitely organized in 1918, when the Board of Education placed a teacher in the Museum who gave all her time to these groups. An arrangement was made that classes of the sixth, seventh and eighth grades should visit the Museum once a year during school hours. There are now two full time teachers from the Board of Education, and the work has been extended to the Junior High Schools. A Museum assistant has given all her time for two and one-half years to work with fifth grades. The Museum lessons are always planned to correlate, if possible, with the work that a particular grade is doing in school—a lesson in design, a lesson that has a definite connection with history or with English.

A few of the subjects touched upon are:

Grade VI. History Correlation: (1) Talk on Egypt; (2) Talk on Greece; (3)

Talk on Rome; (4) Talk on Knights; (5) Talk on Cathedrals.

Grade VII. Talk on Pottery; A Story of Japan; Talk on Motifs of Design, with sketches from rugs, laces and metal.

Grade VIII. Talk on Furniture; Talk on Tapestries; Drawing from Museum Material; Picture Study (given to all grades on request).

The class visits are scheduled sometimes months in advance and the subject for the lesson determined upon by the teacher, who chooses from a complete list that is furnished her.

Saturday Morning Work with Children. Saturday morning fourteen classes for children, with an aggregate membership of about five hundred, meet in the Museum, requiring the services of seven teachers and five assistants. Six of these are drawing classes for the children of Museum members. The aim in these classes is, briefly, to develop an appreciation of Museum objects through work with pencil and crayon. There are two classes in modelling, and four classes in musical appreciation, also for children of members. The ages in the different groups range from five to sixteen.

Perhaps one of the most interesting of the Museum's activities is the class for especially talented children. This class is open to any child who shows sufficient ability to qualify him. Every fall about three hundred boys and girls who have been recommended by their teacher or

by their work in the Children's Museum meet for a competition. The boys and girls are each asked to make two drawings. These are very carefully gone over and fifty children selected as a result of their morning's work. Those who seem promising, but not quite up to the standard, are put on a "waiting list," and all the children who do not gain admittance to the class are encouraged to "work hard and try again next year."

Fourteen Museum scholarships at The Cleveland School of Art are available each year for those children in the special class who are outstanding. The Museum is constantly searching for the child of ability, and about twenty-five thousand drawings are sorted each summer, those which show promise being kept, and the children watched and studied. There are many children who have "special envelopes" into which their drawings are placed each week. Some of these files go back five years, the length of time that the Children's Museum has been in existence.

In order to keep in touch with these children after they have left the Museum a Graphic Club was established. It has a membership of about thirty boys and girls of high school age, keenly interested in both the theoretical and practical side of etching, illuminating, lettering, printing and free-hand drawing. The Club meets once a month, usually in the Print Room of the Museum.

VERY FEW OF US REALIZE HOW MUCH AN ARTIST IS INTERESTED IN BOYS AND GIRLS. HE NEVER STANDS OFF AND LOOKS AT THEM AS BEING OUTSIDE OF HIMSELF, BUT HE FORMS A PARTNERSHIP WITH THEM AND BECOMES THEIR COMPANION AS HE PAINTS THEIR PICTURES

—Lorinda Munson Bryant

A New Raffia Problem

JANE REHNSTRAND

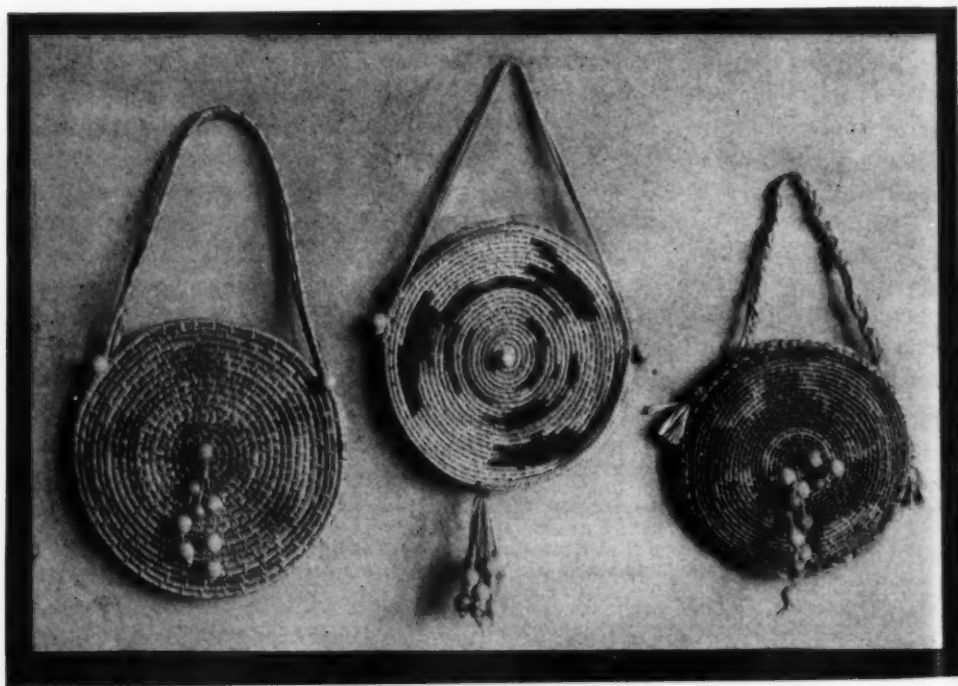
Art Director, State Normal School, Superior, Wisconsin

THE beautiful colored raffias offer excellent material for the circular bag or wall decoration shown in illustration on this page. This problem is a welcome variation of the basketry problems so often used in the fourth, fifth and sixth grades.

Children do remarkable work in applying the raffia stitchery to various basket and mat forms, but the results are often very uninteresting from an artistic viewpoint, because the color and design are given so little attention. We have all seen tan baskets with brown and light red designs with no other color to balance the scheme, and too, the units of design are often uninteresting and poorly placed on the basket or mat. A study

of suitable design for basketry is necessary. Some time spent on discussion of good color. Indian red, orange, yellow and blue will make a good color combination. Violet, blue, green and red-orange are beautiful. A bright violet and blue gray make a simple but pleasing scheme. The design and color should be carefully executed on paper before starting the article.

The coil is made of reed or light weight rope. The lazy squaw, figure eight, or coiling stitch may be used. Make two mats and sew them together. The mats should be shaped to produce a concave surface. They may also be left flat. Add handles of sewed raffia and decorate with colored beads.



How We Built a Grand Canyon

MAUDE FIRTH

Teacher, Methuen, Massachusetts



LAST year our drawing teacher asked each grade to think up a project on drawing which could be correlated with geography or history. The following story explains how ours was carried out. It proved very profitable and helpful to the children in stimulating their imagination and in showing them how drawing can be closely related to their other work.

Projects like these hold interest much better and leave an almost indelible impression on the minds of the children as the work that has been accomplished is largely the result of their own creative efforts.

THE GRAND CANYON

Written by a sixth grade boy, Methuen, Massachusetts

One day in our schoolroom we planned to study the Grand Canyon, so we took out our books and began to study hard. We found that at one time the Grand Canyon was but a little trickling stream.

As the years went by this little stream wore away the soil and it grew deeper and deeper. It got so deep that other little streams started to pour into it. It then began to extend over the country.

We thought we would make a part of it in our schoolroom. We had taken a make-believe trip down the Bright Angel Trail so we made little donkeys and men of plasticene to put in our Canyon. When we began to think what we would make it of, some one suggested we use plasticene, but plasticene would not take paint, so we asked our drawing teacher. She suggested we use paper pulp. I, with another boy, went up to the Central School. We brought some of the paper pulp down to our school. Our teacher found some blocks in the closet which we used as a framework. We then began to build our Grand Canyon. First we put all the big blocks on the table. Next we took the smaller ones

and the pointed ones to fill in the spaces. We put the blocks all in and out any way. After we had fixed the blocks we put some wet newspaper over them and then the wet pulp. We had to wait till the pulp dried. When it had dried our

drawing teacher mixed some red, yellow, and blue paint. Each one in our room painted for five minutes. After that was done one of the boys made a background on the board with colored chalk and here it is as you see it.

Studies of "Ye Olde Tyme"

BEULA M. WADSWORTH

Supervisor of Art, Kalamazoo, Michigan

THE next best thing to experiencing the childhood thrill of a visit from the classroom to great-grandmother's old colonial house with its fireplace and ever marvelous antiques, is to bring the grandmother and as much as possible of the old time atmosphere into the schoolroom when the course of events brings this subject to the fore. What can vitalize colonial study more than when every pupil shares in this fascinating creative project.

Perhaps the first step from the present into the past should be the enrichment of the library corner with all of the pictures and books on colonial life procurable.

The accompanying illustration shows that the transformation of a side of an ordinary classroom into a colonial interior is quite possible.

The background is one of the first essentials. Some of the shops fortunately can now furnish a quaintly patterned wall paper for this, or if not, even wrapping paper will do. Strips should be cut to fit the blackboard space, pasted together at the edges and the whole lightly fastened to the blackboard with small patches of paste.

The heart of the colonial house was the fireplace. Research in the library corner again will furnish ideas for a

style. A crude framework of wood can be built (even umbrella racks may be piled up to provide a frame), and this covered with wrapping or building paper. Nimble fingers can paint a representation of stones with water colors. Someone will be sure to suggest carrying an electric extension into the fireplace, the bulb to be hidden behind red tissue paper and real firewood.

Furnishing of great-grandmother's house will demand further library browsing. Eager children will implore from a score of homes the loaning of this and that treasure for just a little while, andirons, kettles, bellows, tongs, clocks, platters, pitchers, plates, candlesticks, candle moulds, lanterns, baskets, fire-arms, prints, spinning wheels, chairs, and "what not."

Doubtless parts of costumes will be brought, shawls, old lace, jewelry, and beautiful pieces of silk and linen. The children's modern costumes will not fit in well with this colonial environment and the next demand will be for the privilege of making feminine caps, kerchiefs, and aprons, and masculine hats, collars, cuffs, and buckles to wear in class.

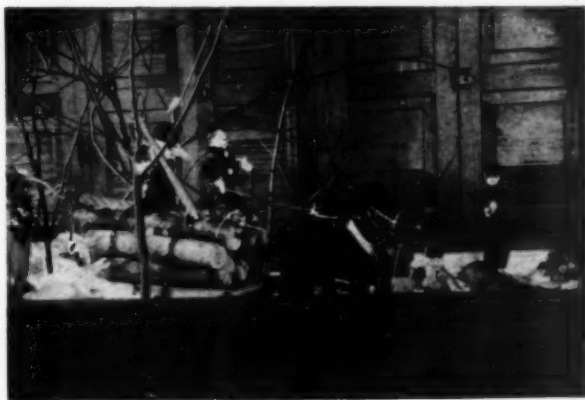
One thing leads to another in a well stimulated project. Colonial handi-



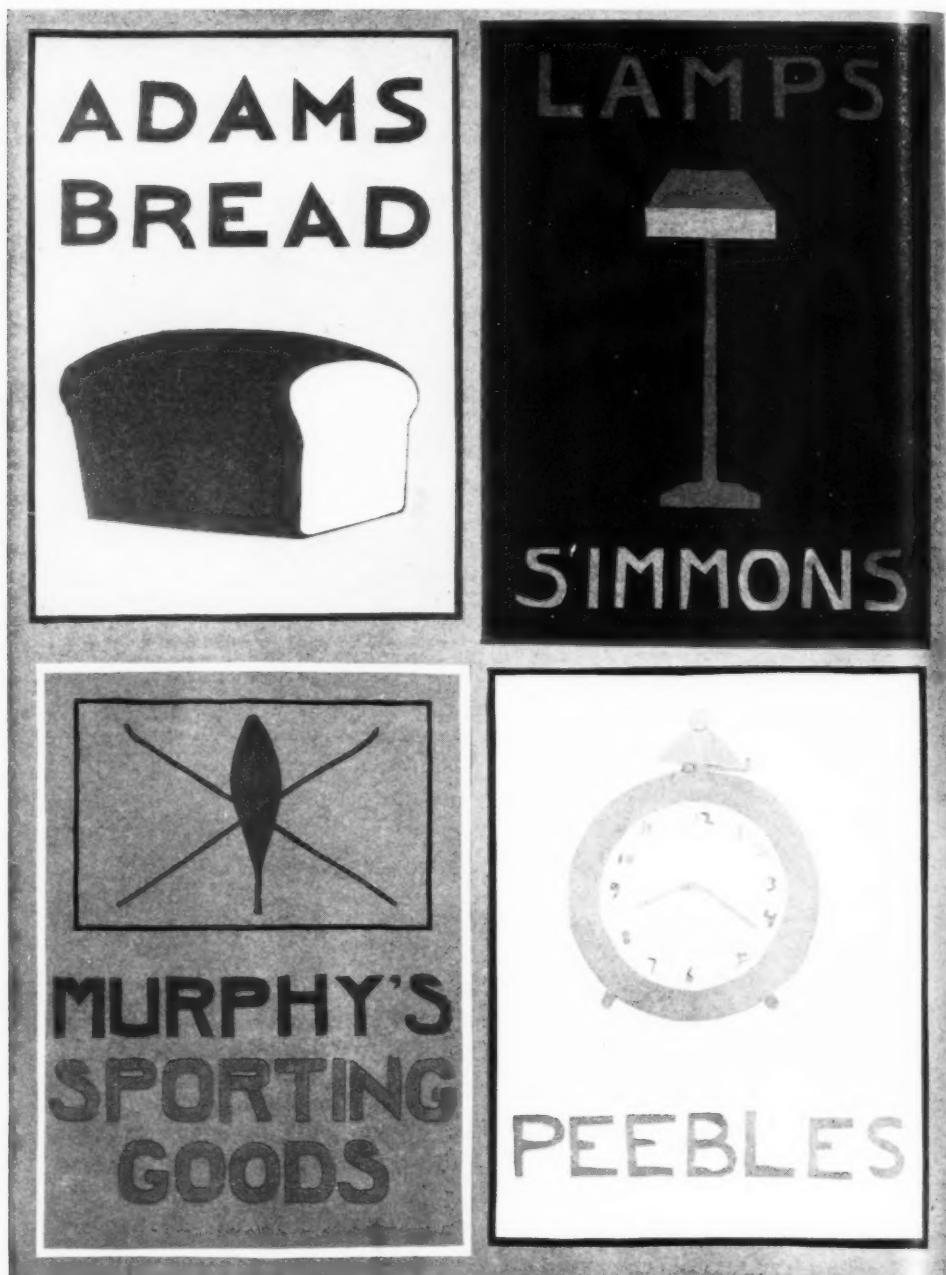
crafts can easily evolve braiding rugs, candle clipping, cross-stitch work, etc. Homes can always contribute rags for rugs. A lesson in dyeing furnishes another colonial activity to harmonize the motley colors in the collection. Surely someone has a grandmother who would love to visit school, sit informally in the circle before the fireplace, and show the happy children just how to do the braiding. She would give helpful hints on candle dipping and moulding

and tell many a story of "ye olde tyme." In the picture you can see the candles hanging at the left which the children made by dipping. The spinning wheel was used, too, for demonstrating the making of wool yarn.

The above is in reality the story of the colonial project as carried out by Miss Emma A. Rice, art instructor, and a class in correlating art, industrial arts, history, and geography, in the public schools of Kalamazoo, Michigan.



A SANDTABLE SCENE SHOWING A LOGGING SCENE. MADE BY THE GRADE CHILDREN UNDER THE SUPERVISION OF DOROTHY DE HAVEN, AUGUSTA, ILLINOIS



FOUR POSTERS MADE BY THE PUPILS OF THE SCHOOLS
IN ADAMS, MASSACHUSETTS, ANNA M. COWLIN, ART TEACHER

The School Arts Magazine, February 1927



FOUR HUMANE POSTERS MADE BY PUPILS IN THE THIRD GRADE CLASS OF GRANT'S PASS, OREGON, AFTER STUDYING ABOUT PETS IN CIVICS. ZELLA BUCKINGHAM, TEACHER

The School Arts Magazine, February 1927

Good Lettering in the School Art Course

ALBERT W. BARKER, Ph.D.

Director of Art Education, Public Schools, Wilmington, Delaware

THE beauty of good lettering must bring many a moment of wistful regret to the teacher or supervisor of school art. For in spite of the fact that lettering is one of our living arts, in spite of the good lettering to be seen on good posters, in good magazine advertising and even in good commercial sign painting, the clumsy and ugly block-letters or at best the bare and graceless Gothics have been accepted as the sole possible types of letter for the school child, even, in most cases, in the high school.

It is probable that this is due to a feeling that there is not time for the preparatory work and for the practice necessary to draw a better alphabet well, and that, ugly as it is, the block-letter is orderly and legible. Moreover the art department is often regarded, not as a place where the qualitative significance of beauty is to be experienced, but as a sort of shop for supplying posters for the football season, cuts for the "Annual" and paint and charcoal for the monthly playlet.

In Wilmington, we are glad to help the other departments wherever it will not lower the character of our own work, and in living up to this principle we have been able to co-operate the more efficiently; we have given more and better than was asked while retaining the policy of co-operation and the opportunity to try our skill on real problems.

The preparation for this result goes back to the first year of school life. We have had a copy of a good Renaissance

alphabet re-drawn for school use (adding the J and W, etc. and modifying some archaic details). A zinc plate has been made from this and thousands of copies printed in the High School Print Shop. These are printed on bristol board, 4" x 6", in the same form that our Historic Ornament cards are printed, and they fit the standard card-index filing cabinets.

These alphabets, printed in quantity are sent to all the school and are used in every lettering lesson from the first year to the eighth. The distribution of our small time allotment permits only three hours per term to be spent on this subject. Frequently, however, the need of another department or the enthusiasm of a teacher and her pupils finds spare half hours to add to this.

The accompanying illustrations will show how we use this time. Throughout we are aiming at good lettering. In the first grade the children must learn their capital letters, or if they already know them they learn to space them and proportion them better. Always and insistently they are urged to keep the stems and other verticals upright; the letters are, of course, made with lines of uniform thickness, that of a firm pencil line, and are without serifs. The first year pupils work on the paper with one-inch ruling, the same as that on which they are learning to write. They write their own or each other's names.

The next year sees similar practice, but on the regular writing paper with

$\frac{3}{8}$ " ruling. Short sentences and mottoes are now written and particular attention is given to proportion and spacing. Similar work is arranged for the third year, but the special problem in this grade is that of expansion and condensation, first of a single word, later of a sentence. Wherever possible the words and sentences are related to other work in the school. Even in the first grade a tree-book or an A-B-C booklet may be lettered. The one condition is this, that the thing done or made shall not interfere with the effectiveness of the work as a lesson in lettering. Co-operation and co-ordination are excellent things, but we all know department heads who are ready to sacrifice the work of another department to the beautiful ideal of co-operation.

In the fourth year the letters are made rather larger and are deliberately drawn with a doubled outline but no serifs and no differentiation of thick and thin elements. For once in our program we use an alphabet somewhat like block letter. It is, however, made with slenderer lines and the proportions of the letters are based on good models. In this grade begins the work of spacing or distributing the letters of a word or sentence by the professional method. The letters are first spaced or planned in the faintest visible lines and are re-spaced and re-proportioned until a satisfactory adjustment is reached. Then each letter is carefully drawn. The lines are all drawn free-hand; at no time and in no grade is the use of the ruler permitted except to rule guide lines. A single word of four or five letters is enough for the first lesson in this grade. We make the following a standard problem in

beginning the work of the fourth and fifth grades:

Paper, white or cream drawing, 6" x 9".

Pencil, H. B. well sharpened.

Eraser. Ruler.

The paper is used with the long dimension horizontal. The class is first taught to lay off (using the ruler as an architect uses a scale) the points through which the horizontal guide lines are to be passed. As there are, of course, no T-squares, the measurements have to be laid off near both vertical edges of the paper. The horizontal guide lines are then ruled two inches from top and bottom and two inches apart. Two vertical lines are next ruled one inch in from each side of the paper, completing an outline panel seven by two inches. A word of four or five letters is then chosen. Preferably it should be composed of letters of varied shapes and widths. *Farm, Load, Earn* are such words. The class is then directed to draw the word lightly in the panel, seeing to it that the first letter shall touch the left margin and the last touch the right. It is often advisable to have these two letters, the first and the last, plotted first and thus see to it that the adjustments and corrections shall not affect the limits already set. If even the preliminary plotting of the letters is made by working from left to right, the sense of a definite place to be filled is less clear and it is often nearly impossible to get the class to bring up at a predetermined point. Of course, the whole process should be demonstrated by the teacher, using the blackboard and making the letters at least six inches high. Enough children have watched sign-painters laying out lettering with chalk to understand the process of spacing and

adjusting. At least one hour, or two half-hour lessons should be spent on this first lesson, especially in the fifth grade, where the *Serlio* alphabet with thick and thin elements and serifs is used. When a good clean outline has been obtained it may be filled in with a tint of color, blue or burnt Sienna or the like. Black should never be used, nor

any other color heavy enough to hide the pencil outline. Heavy colors bring out all the faults and inequalities of the work too vividly and, besides, the child (and his elders) can draw a better line with pencil than with the brush.

The concurrent work in composing and executing designs in lettering, signs, posters, etc., is another story.

Valentine's Day with the Six and Seven Year Olds

JESSIE TODD

Department of Art Education, University of Chicago, Chicago, Illinois

I AM sending in a Valentine project such as we tried in the primary grades with six and seven year old children. It worked very well and may be of help to other art teachers.

The work was given in two lessons of thirty minutes each. In planning the work we tried to cover art principles and develop the imagination.

The project was planned to fulfill the children's natural desire to make Valentines without making the work too ordinary. It is not good educational art to allow the children to draw around patterns of hearts when they can be cut out free-hand. At the same time the idea of design can be brought in, too.

After the teacher cut hearts from white paper by folding them and cutting little holes out of them and scalloping the edges she asked the children to try this plan and they all went ahead with enthusiasm. The results were crude because of the age of the children, but were very gratifying.

The first lesson was devoted to cutting these heart designs and drawing free-hand borders. The second lesson was devoted to imaginative picture drawing.

First the teacher drew on the board a stick figure running. On a second figure in place of straight lines she made hearts for feet, head, body, and hands. She next drew a tree and made leaves like hearts. Then she drew a house made of hearts and a plant with heart flowers and leaves.

This made the children enthusiastic over the idea of imaginative pictures. One made an elephant with a heart trunk, heart ear-ring, and a heart clown on his back. Some of the other children were so delighted with Willie's elephant that they drew several of their own with individual variations.

One child liked to draw castles. He made a castle of hearts and a page out in front with a heart on his banner. He was supposed to work for the Queen of Hearts. One made a coach of hearts with the Queen of Hearts inside.

Others made girls carrying baskets of hearts followed by a dog with a basket of hearts in his mouth.

When the lessons were over both the teachers and pupils felt that this Valentine's Day celebration had been an unusual and happy one.

MONTLAKE NEWS

MONDAY
We are going to have an exhibit with Indian things right in our room.

TUESDAY
We are getting ready to have our exhibit. We are finding things the Indians eat.

WEDNESDAY
One of the things in our exhibit in our is an Indian dress. We have a shawl-like thing the Indians carried pipes in and some little moccasins.







THURSDAY
We have fixed some of the food the Indians eat. We give them to a thick piece of paper.

FRIDAY
We are making pictures for our exhibit and they are very nice.

EDITOR DUG

ARTISTS MARY

PRINTER PATRICIA

GEORGE

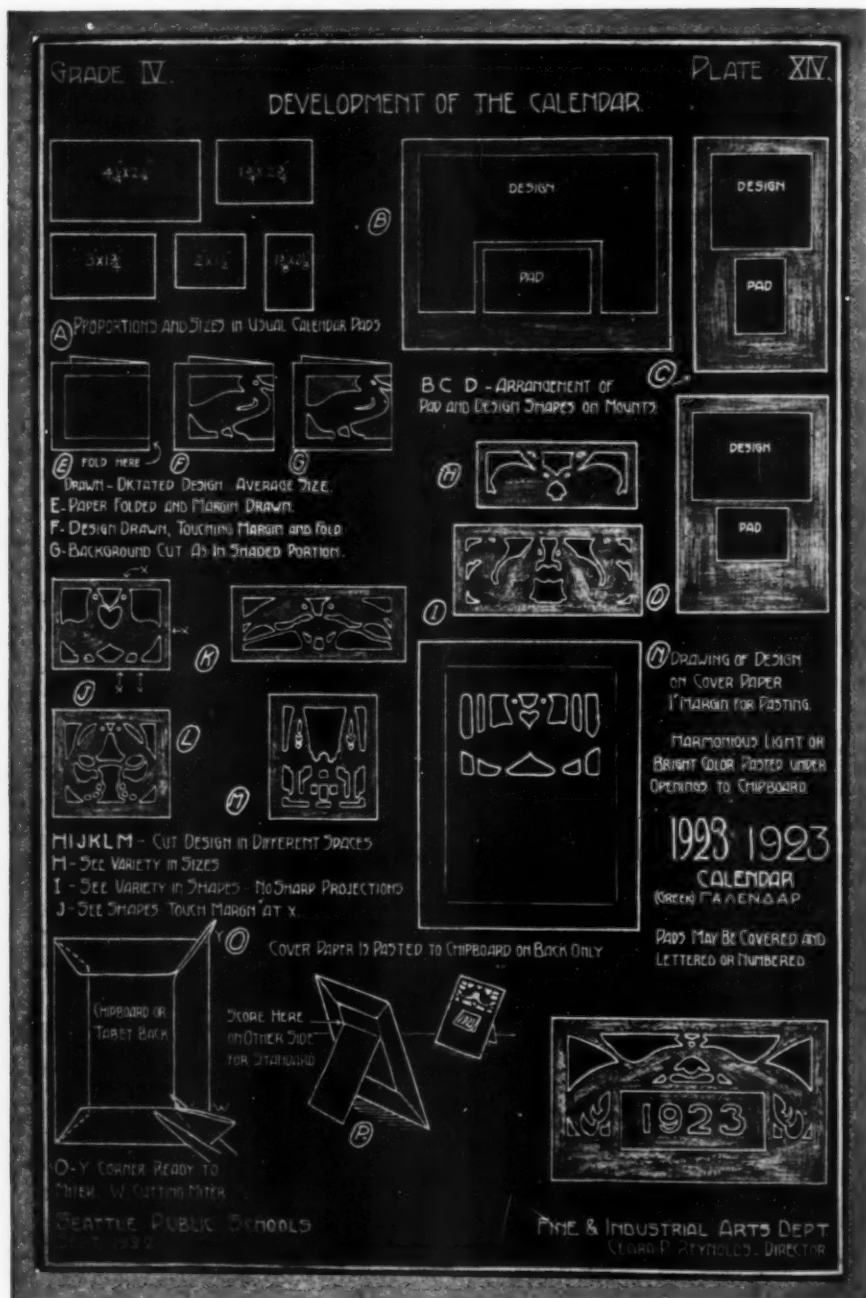


A PAPER PRINTED WITH RUBBER STAMP LETTERS BY THE CHILDREN OF ONE OF THE SEATTLE SCHOOLS
THIS LIVE PROJECT WAS UNDER THE SUPERVISION OF CLARA P. REYNOLDS, ART SUPERVISOR,
SEATTLE, WASHINGTON



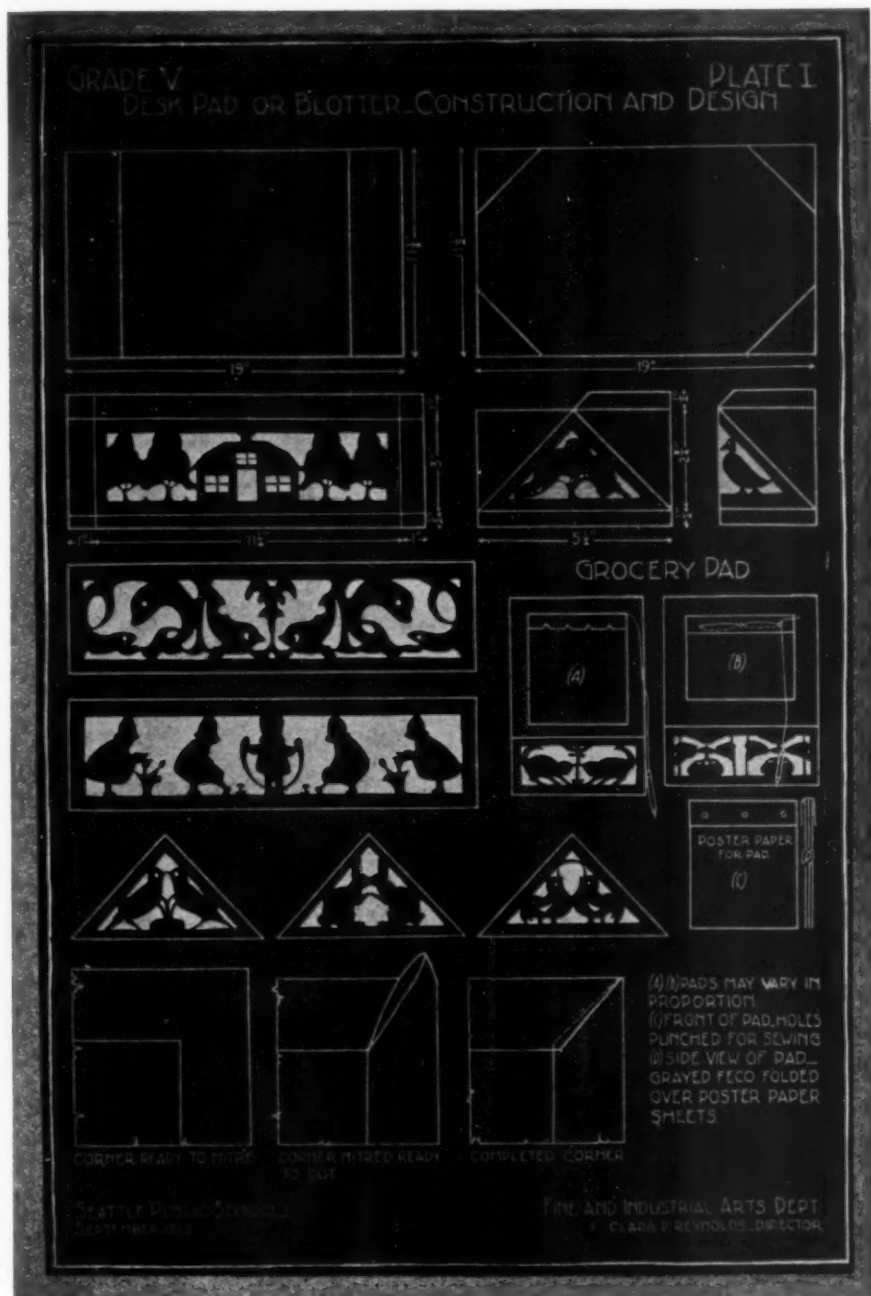
CLAY POTTERY MADE FROM NATIVE CLAYS BY THE CHILDREN OF UTAH COUNTY, UTAH, UNDER
THE SUPERVISION OF ELBERT H. EASTMOND, PROFESSOR OF ART EDUCATION, PROVO, UTAH

The School Arts Magazine, February 1927

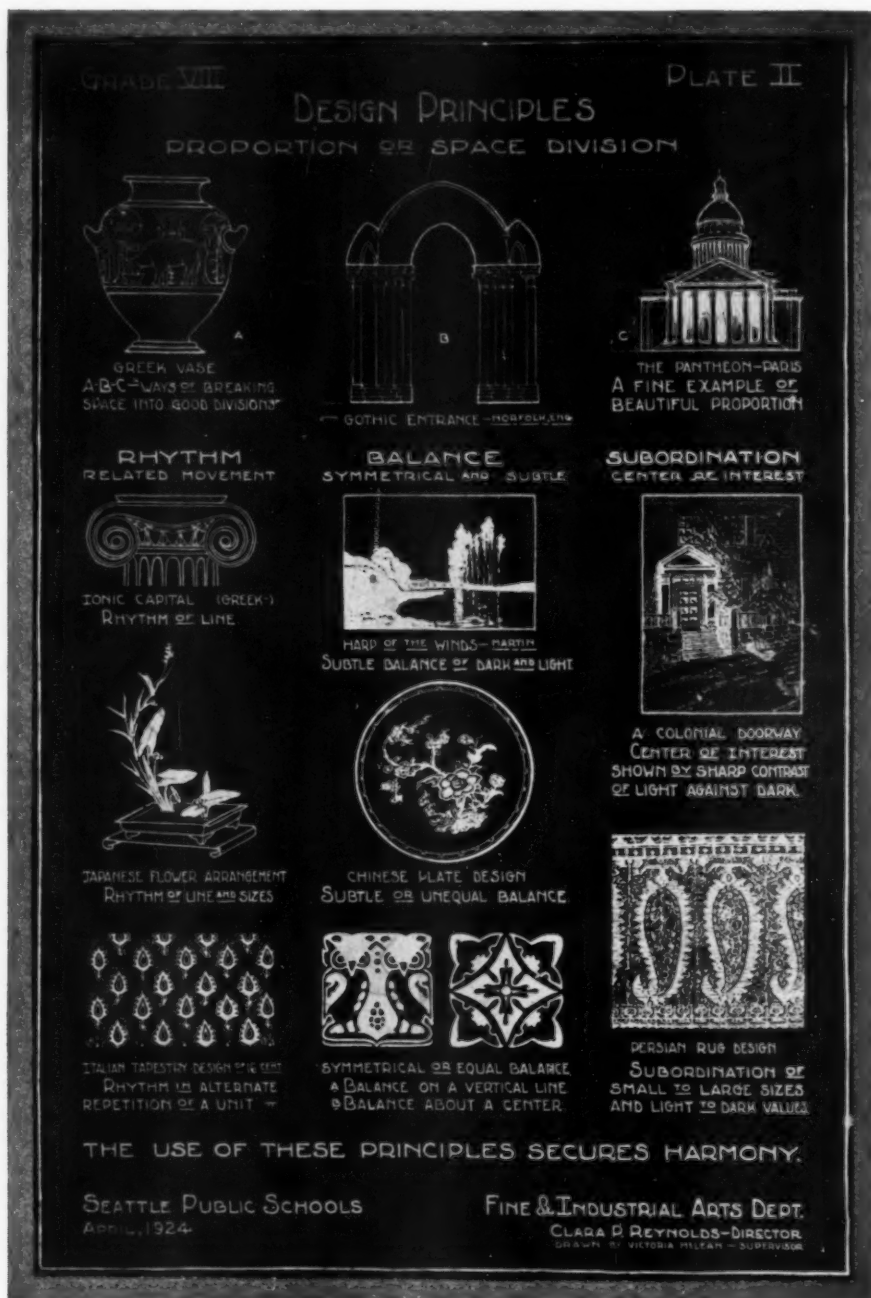


ILLUSTRATIONS OF LARGE BLUEPRINT CHARTS MADE AND USED BY CLARA P. REYNOLDS, ART DIRECTOR OF SEATTLE, WASHINGTON, IN PRESENTING ART PROBLEMS IN THE SCHOOLS

The School Arts Magazine, February 1927



ONE OF THE BLUEPRINT CHART DIAGRAMS, SHOWING THE CONSTRUCTION DETAILS OF AN APPLIED ART PROBLEM. RECEIVED FROM CLARA P. REYNOLDS, SEATTLE, WASHINGTON



ANOTHER FINE BLUEPRINT CHART FROM CLARA P. REYNOLDS. DRAWN BY VICTORIA MCLEAN ON TRACING PAPER, SIZE TWO BY THREE FEET, AND THEN REPRODUCED ON BLUEPRINT PAPER BY CONTACT OF TRACING PAPER, EXPOSED TO SUNLIGHT

The School Arts Magazine, February 1927



**FREEDOM
FOREVER**



**LIBERTY
THROUGH
LAWS**



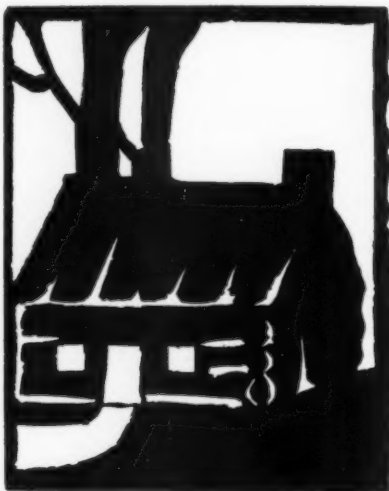
**LIGHT OF
FREEDOM**



**TO
THE
FATHER OF
OUR COUNTRY**

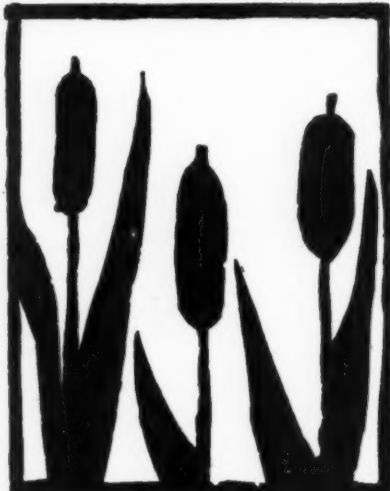
HISTORICAL POSTERS MADE BY THE SEVENTH AND EIGHTH YEAR GIRLS OF THE GIRLS' SCHOOL, P.S. 188, NEW YORK CITY IN COMMEMORATION OF THE SESQUICENTENNIAL YEAR. THEY WERE MADE UNDER THE SUPERVISION OF META D. MYER, SPECIAL TEACHER OF DRAWING AND YETTA KLEIN, TEACHER OF DRAWING

The School Arts Magazine, February 1927



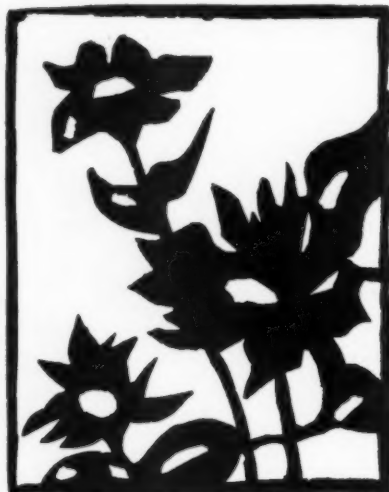
"Up from log cabin to the Capitol
One fire was on his spirit,
One resolve."

Edwin Markham



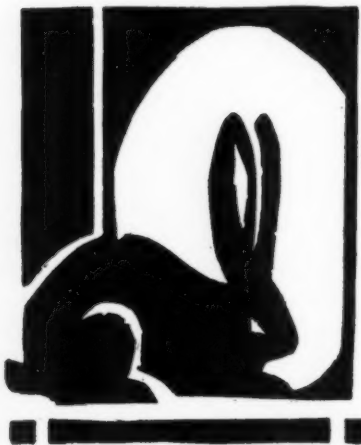
"September's coat-of-arms is wrought
With cat-tails from the marshlands caught."

Anonymous



"And what is so rare as a day in June?
Then, if ever come perfect days—"

James Russell Lowell



Sang the sunrise on an amber morn—
"Earth, be glad!
An April day is born."

Charles G. D. Roberts

A FEW PAGES FROM A BLOCK PRINTED CALENDAR MADE BY THE PUPILS OF THE LOUISVILLE, KENTUCKY SCHOOLS UNDER THE DIRECTION OF ANITA C. MEYER, ART SUPERVISOR

The School Arts Magazine, February 1927

Design Made Easy

PEDRO J. LEMOS

Editor, The School Arts Magazine

IN the four divisions of design we find that the naturalistic division holds most closely to the nature forms. The second division, or the conventional division retains much of the types of nature forms, but develops the forms into more precise, or conventional shapes.

In this lesson we will study the third division or that of abstract design. In abstract design we find that it differs from the two previous divisions in that there is or may be but little resemblance of the abstract design or motif to the nature source. The nature source is simply used as a suggestion to the making of a beautiful form. The form that results may be so abstract as to remain only as a symbol. The finest designs that have ever been made are those that have been developed and refined through so many years' use that the natural form has given way to the development of a motif more beautifully adaptable to decoration than the natural form.

The Greek fret which has been used architecturally for thousands of years and in many forms is considered by many authorities to be merely the abstract form developed from the Egyptian wave border. Then there is the Greek honey-suckle design and the Akantos design so richly used by the Greeks which bear but little natural relation to the plant forms. The fleur-de-lis motif used by the French is taken from the lily of that name and the royal chrysanthemum motif used by the Japanese, the abstract

bird and animal motifs used by the great Indian civilizations that existed in early American history, all are examples of fine development of abstract design.

After all, design having its source in nature becomes greatest when it is farthest removed from it. One prominent designer has said that design, like a river, must have its natural source, but like a river it must flow constantly away from its source.

Art has been said to be nature plus man. Art is most successful when it is not merely imitative, but when the personality or individuality of the artist is included and expressed through his work. For this reason the abstract design forms are more individual because personality must enter into the design to compensate for the loss of natural form. It becomes more of a personal interpretation by the artist of the beauty suggested to him by the form in nature.

The easiest way to develop abstract motifs from nature is to first select a plant form and draw it well enough to become acquainted with its habits and trends of growth. This information is necessary even though but little of this may finally appear in the finished design. Abstract design may be considered an abbreviation or condensation of the most beautiful lines in the nature growth. Like an abbreviation of any wording or term the abbreviation can only be successfully made or understood by those who know the whole word or term.



PLATE 41. ILLUSTRATING A GROUP OF ABSTRACT MOTIFS THAT HAVE BEEN MADE FROM THE COSMOS POD

The School Arts Magazine, February 1927

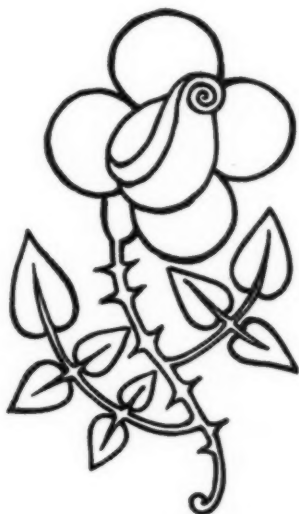
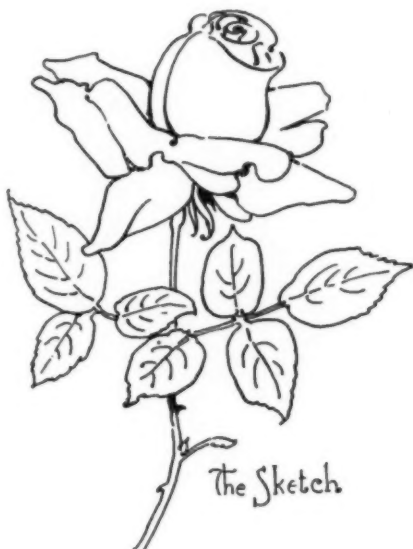


PLATE 42. A SKETCH OF A ROSE AND THREE DESIGNS FROM THE ROSE SHOWING THREE OF THE DIVISIONS IN DESIGN

The School Arts Magazine, February 1927

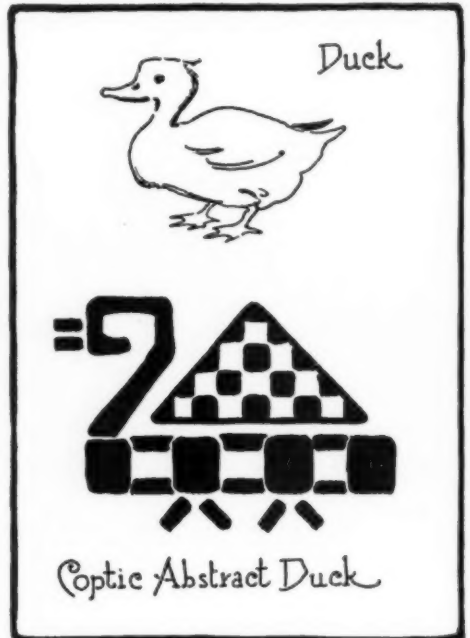
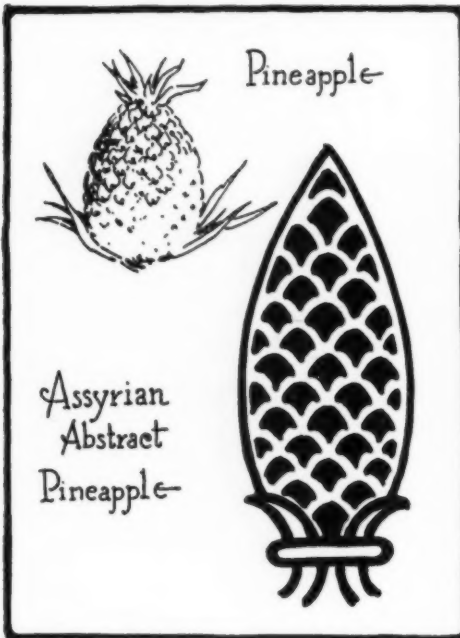
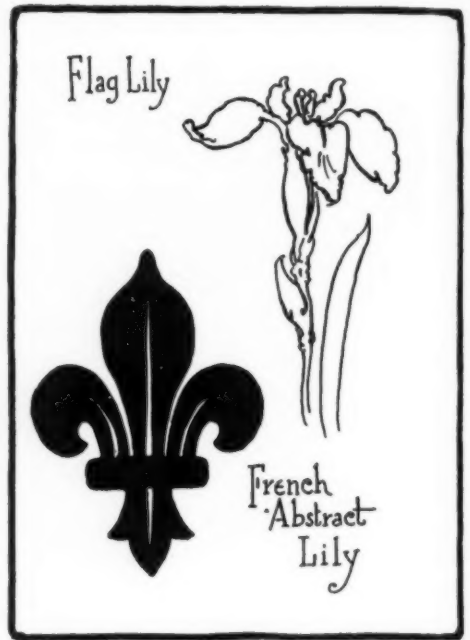


PLATE 43. FOUR PANELS SHOWING ABSTRACT FORMS OF DESIGN IN HISTORIC ORNAMENT AND ALSO THE NATURE FORMS FROM WHICH THE ABSTRACT FORMS WERE TAKEN

The School Arts Magazine, February 1927

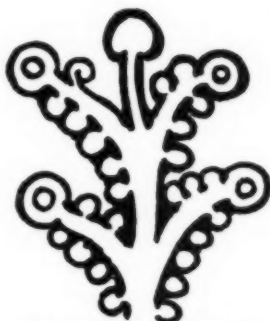


PERUVIAN
BIRD



MYCENAE
CUTTLEFISH

ANCIENT
ABSTRACT
DESIGNS

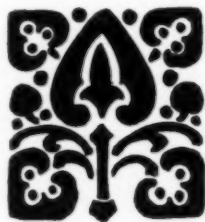


BYZANTINE TREE



EGYPTIAN MAN

MODERN PRINTER'S ORNAMENTS



ABSTRACT DESIGNS



PLATE 44. A GROUP OF ABSTRACT MOTIFS FROM NATIONS OF THE PAST, AND A SECOND GROUP SHOWING PRINTERS' ORNAMENTS USED AT THE PRESENT TIME

The School Arts Magazine, February 1927

With the knowledge secured by sketching from the natural plant the student can more easily choose or abstract the characteristic lines or shapes and draw these as a general form. This form may be surrounded by a second border line or a serrated edge. The shape may be developed into a panel and the outlines of this panel become other motifs.

Through all or any of these changes or developments care must be taken that one part or mass shall be in good proportion to the other, and that parts shall be unified one to another. One part must not be done very lightly and another very heavily. One part must not be composed of small sections and the next all of heavy parts. There must be that eternal fitness of things, a consistency of all parts one to another.

The plates accompanying this lesson will undoubtedly show more about the method of abstracting design motifs from nature than many pages of reading matter. If the student will observe designs everywhere he will now be able to discern the different divisions and to note how many motifs are of the abstract division. In fact one of the finest methods to definitely develop the power to recognize the divisions of design is to collect good examples of these divisions.

Exercise 41. Select a bud or seed pod and draw the form from several viewpoints. Take one or two of the best outlines and develop into abstract motifs. First, by extending some part

into interesting shapes. Second, by using a border shape around the form, developing the form into an interesting panel form. Third, by extending some part of the plant form inwardly and developing a pleasing pattern.

Exercise 42. Make an all-over abstract design pattern and a border to accompany the all-over pattern that will also be of the same motif. This motif may be re-shaped for the border purpose, but the measure or weight of the border motif should not be much larger or any smaller than the all-over pattern. The background of the border may be darker than the all-over pattern or less intense in color if color is used.

Exercise 43. Find a picture of a bird and one of an animal from which a sketch may be made. From the sketch of the bird make an abstract design to conform to a triangle shape. From the animal sketch make an abstract design to fit a rectangular space. An all-over pattern may be made of the bird motif adding an abstract flower motif to use in every other space. Design an abstract tree motif to be used in alternating arrangement with the animal abstract motif in a border arrangement.

Exercise 44. Plan an abstract design from an Easter lily to be used on an Easter program. Plan and design an abstract motif from some part of a school building for a school emblem. Design in abstract division a tree motif for a nature pageant shield. Design an abstract motif from a boat to be used in two colors for a wall panel.



THE FIFTY-SEVENTH annual meeting of the Department of Superintendence, N. E. A., to be held in Dallas, Texas, February 26 to March 3, 1927, will be a notable occasion in the Southwest. Never before has a meeting either of the Department of Superintendence, or of the parent association been held in this section of the country. For many members who reside west of the Mississippi river, it will be the first opportunity to attend a great national educational gathering. For not a few northern and eastern superintendents, the Dallas Convention will be the occasion of their first visit to the Lone Star state.

The opening Vesper Service on Sunday afternoon, February 27, will be held at the Southern Methodist University. The other general sessions will be in the beautiful new Fair Park Auditorium. The last general session will be on Thursday evening, March 3, at which time the National High School Orchestra, composed of 250 pieces and representing every one of the forty-eight states in the union, under the direction of Joseph E. Maddy, of Ann Arbor, Michigan, will appear in a grand concert which will rival the remarkable music festival at the Cincinnati Convention two years ago.

Art supervisors and teachers who attend the meeting will be particularly interested in an exhibit of school work occupying 2000 running feet of wall space. This exhibit illustrates how art may be correlated with other subjects—it might well be called "Art in Life." A few of the subjects illustrated will be: Garden Design; School Planning; Theatrical Stage Settings; Clothing—its selection, design, and appreciation; Linoleum Block Printing of booklet covers, lining papers; School Magazine Illustrations; Holiday Cards; and several topics of posters on health, city beautiful, etc. Forty or more cities have responded by sending exhibits.



THE PANORAMA OF AMERICAN HISTORY. Drawn by Luxor Price. Published by Frederick A. Stokes Co., New York. Price, rolled, \$7.50; hinged and mounted, \$8.50; framed, \$15.00.

This is a great square-checked tapestry in rich color, 40 inches long and 17 inches high; made up of 101 pictures of outstanding scenes in American history, arranged in chronological order. It provides a pictorial march of history so vivid and colorful that the child student acquires quite naturally a sense of chronology and relationship in the events that went into the nation's making. Beginning with the discoveries in a top row of 14 scenes, the pictorial narrative continues with the years of settlement, Indian wars, Revolutionary War, period of growth and expansion, Civil War and Reconstruction, the Spanish War, the World War, and later events of progress. Within a decorative border are the names of the Presidents from Washington to Coolidge. Aside from its usefulness as a teacher of history, it has artistic merit—the drawings are well done and the colors are well balanced.

Even

ROBERT LOUIS STEVENSON

Couldn't Describe Color

"I'LL be hanged if I can describe this red—it's not Turkish and it's not Roman and it's not Indian, but it seems to partake of the last two, and yet it can't be either of them because it ought to be able to go with Vermillion."

So wrote Stevenson—from Samoa to a friend in London, trying in vain to describe the color of wall paper he wanted for his little work room.

The effect of color has long been appreciated. Its use has grown amazingly since the very inception of the Munsell idea.

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The book is alive and interesting, and will enrich the knowledge of every student of color. Send the coupon, with \$2.00 for a copy.

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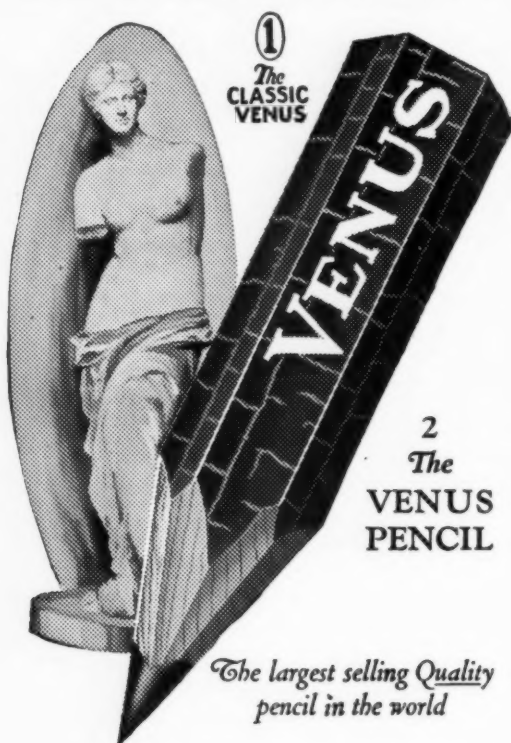
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For writing, sketching . . . 2B-B-HB-F-H
For clean, fine lines . . . 2H-3H-4H-5H-6H
For delicate, thin lines . . . 7H-8H-9H

Plain Ends, per doz. . . \$1.00
Rubber Ends, per doz. . . 1.20

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in 12 colors—\$1.00 per dozen

EASTERN ARTS TOUR to the International Art Conference, Prague, August 1-7, 1928. Readers of THE SCHOOL ARTS MAGAZINE and members of the Eastern Arts Association will be greatly interested in the announcement of an Educational Art Tour to the International Art Conference in August 1928, under the leadership of Dr. Henry Turner Bailey. Dr. Bailey will be dean of the faculty that will accompany an art tour for the interpretation of the resources of European art to be carried out in connection with the International Art Congress at Prague. Other leaders will interpret such interests as the crafts in iron, wood and ceramics, furniture, jewelry, bookbinding, illuminating, architectural ornament and interior decoration.

The tour will be organized by F. E. Mathewson, Secretary of the Eastern Arts Association, and will be conducted under the business management of the Temple Tours, Inc., of Boston. The party will leave New York on July 1, 1928 and Dr. Bailey has suggested an itinerary of special interest to the Eastern Arts group and to teachers of arts and crafts.

Complete details will be given wide publicity as they are matured. The important thing now is to eliminate the unessentials and "save up" for this great trip.

SPLENDID PROGRAMS are being arranged for the meetings of the Eastern Arts Association in Philadelphia, April 20-23, and the Western Arts Association in Milwaukee, May 3-6. THE SCHOOL ARTS MAGAZINE will print the high spots in these programs in the March and April numbers.

FORTUNATE are the children of Vienna who enter the unique art school conducted by Professor Cizek. Fortunate, too, are American teachers and students of art who have seen the work which has been done and have absorbed some of the methods and atmosphere of the school. Close on the steps of the remarkable exhibition of paintings, drawings, woodcuts, etc., which has recently toured the United States, comes a book by Professor Cizek on his unusual method of paper cutting. This English translation in convenient portfolio form, explains the technique which is peculiar to the Vienna school, illustrated with 24 colored plates and 33 black and white. Teachers of art will find this a very valuable portfolio for study and reference. The Art Educational Bureau, Davenport, Iowa, is the American agent for its distribution. Price, \$5.00 postpaid.

THE MARCH NUMBER of THE SCHOOL ARTS MAGAZINE will have more illustrations than usual—and some of the most beautiful illustrations ever printed. The Editor's note says: "The Chinese say, 'One picture is worth ten thousand words!' So we are Chinese this time."

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